

VOLUME 2, NUMBER 9

FILM SCORE

CAST
YOUR
VOTES for
the BEST
of 1997
Pg 48



BOND MUSIC MANIA

David Arnold Scores a
Double Shot of 007 Swagger

ALIEN VIVISECTION

John Frizzell Rising

PLUS

Neal Hefti
Looks BATwards

The Mephisto Waltz
& U-Turn Reviewed

"Mr. Bond,
Meet FSM...
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Original Television Soundtrack
Volume Two

Music by Joseph LoDuca
VSD-5884

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KENA: WARRIOR PRINCESS

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THE MAN WHO KNEW TOO LITTLE (Music by Christopher YOUNG) VSD-5886

SHILOH (Music by Joel Goldsmith - Featuring Sherrin Easton) VSD-5893

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THE SOUNDTRACK HANDBOOK

A six page listing of mail order dealers, books, societies, etc. It is sent automatically to all subscribers or to anyone upon request.

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Happy 1998 Early!

FILM SCORE MONTHLY WAS SCHEDULED FOR REDESIGN NEXT YEAR— BUT SOUNDTRACK COLLECTORS ARE NOTORIOUSLY IMPATIENT, SO...

We have some big changes in store for the new year. For one thing, up until the last issue all of the design work for FSM was done by myself, Lukas Kendall. Since I never liked it and never got very good at it, that's now being done by a professional designer, Joe Sikoryak, who prepared the template used for this year's issues. So, at long last, you can read FSM without hurting your eyes.



Your humble editor with Alan Silvestri, at the composer's recent ASCAP seminar.

I've also got someone working with me for the first time: Jeff Bond, a familiar byline in these

pages. Jeff and his wife Brooke moved out from Ohio just for me. I thought they would shrivel in horror at the change in locations, but evidently enough of Los Angeles is just as ugly as Ohio to comfort them. Jeff and I share an office in

Roger Corman's Concorde building at Wilshire and La Brea where we can see the ocean on a clear day, and can observe the neighboring rooftops to the tune of "Scorpio" from *Dirty Harry* even when the air is full of soot.

Also in our suite at 5455 Wilshire are the Los Angeles Independent Film Festival, *Filmmaker* magazine, and Digital Film & Print, instrumental because DF&P is now doing FSM's ad sales. All I can say is, thank Crom, because selling ads was beyond my attention span. Contact DF&P at 213-932-5606, because if you have anything to do with film music, you want to be appearing within our pages.

One major thing accomplished in 1997

will only get better in '98: our web site (www.filmscoremonthly.com). As designed by Bill Smith, this features a daily news and review column, links, sound clips for our Retrograde CDs (both of them), and much more. I conclude every week with a "This News Friday" wrap-up that allows me to brief people on new developments. Not everybody has Internet access, which is why nothing of substance gets published which isn't included later in FSM, but if you do, you've got to check out our site. It's been great fun to debunk foolish Internet rumors and provide immediate postmortems of movies and CDs.

If this isn't enough, see our new video profile of Basil Poledouris (order form, pg. 13), the first in a series of composer interviews. The Basil video is now manufactured and ready to ship. We don't have any new Retrograde CD releases to announce yet, but we're scheming.

I read recently that starting a magazine is financially a draining and long-term thing to do. That weighed heavily on me, but then I thought, hey, I started this as a one-page newsletter to 12 people while in high school, in 1990. This is my eighth year! It's time for FSM to reach full maturity; expect some terrific new departments in '98, with more news and info aimed at each type of fan in our dysfunctional soundtrack family. And if you think for one second that FSM's "edge" and humor might decline in light of all this "professionalism," well, let me tell you the one about Sam Schwartz and the studio golf cart....

Lukas Kendall

New from Silman-James Press



"Tony Thomas is the preeminent authority on film music. *Music for the Movies* is an essential work for anyone interested in first-hand knowledge of this unique art form." —John Williams

"*Music for the Movies* is the one book that should be in the library of anyone interested in learning about this art of the twentieth century." —Elmer Bernstein

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Music for the Movies: 2nd Edition • Expanded and Updated
by Tony Thomas
\$19.95/paperback (illustrated)



ALSO AVAILABLE from SILMAN-JAMES PRESS

Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell
\$12.95/paperback (illustrated)

"An invaluable and informative guide to the process of scoring films." —Elmer Bernstein

"In this excellent book, David Bell outlines the production of the music score and conveys superbly, in direct and simple language, ways in which to facilitate and maximize the exciting and creative collaboration between the director and the composer, providing astute insights into the process by which the director can with ease and confidence realize his vision of the music score.

Essential reading for every filmmaker." —Trevor Jones

These titles are available at most bookstores or they may be ordered from
the Samuel French Bookshops in Hollywood, California.

(800) 8-ACT NOW or (213) 876-0570; fax: (213) 876-6822; e mail: samfrench@earthlink.net

NEWS

EVENTS • CONCERTS
RECORD LABEL ROUND-UP
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THE LATEST FILMS

Get Well Soon!

PATRICK DOYLE HOSPITALIZED

Patrick Doyle has been diagnosed with a form of leukemia and is presently undergoing treatment in a London hospital. Although there are many forms of leukemia, this particular type is curable and one from which people make full recoveries; Doyle's doctors are optimistic about the composer doing just that.

Despite his illness, Doyle is continuing his work on the upcoming Warner Bros. animated film, *Quest for Camelot*, from his hospital room. His score to *Great Expectations* will be released by Atlantic Classics in January.

Doyle is the acclaimed composer of scores such as *Hamlet*, *Dead Again*, *Henry V*, *Much Ado About Nothing*, *Carlito's Way* and many more. Get well cards can be sent to:

Patrick Doyle
c/o Air-Edel Associates
18 Rodmarton Street
London W1H 3FW England



Darby, Henry Mancini and Tony Thomas. Also featured will be Randy Newman, John Williams, Thomas Newman, David Raksin, Jerry Goldsmith, and numerous celebrities.

Consulting on the film is writer Jon Burlingame, who is currently wrapping his second book for Schirmer, *The Newmans of Hollywood*, scheduled

for publication in mid-1998. This will tell the stories of all of the Newman brothers (Alfred, Lionel, Emil, agent Mark, doctor Irving and the rest) as well the second-generation Newmans involved with film (Randy, Thomas, David, Maria).

Film Music in the News

The *New York Times* ran a lengthy article by David Mermelstein on Sunday, November 2 about contemporary film scoring, interviewing Danny Elfman, Jerry Goldsmith, David Newman, and Mike Nichols, among others.

In England, David Arnold has been featured heavily in the mainstream press, to coincide with his new James Bond work. *The New Musical Express* featured Arnold in conversation with John Barry the week of November 10.

Monstrous Movie Music and producer David Schecter were featured in the November issue of *Mix* magazine, discussing their new recordings of horror scores such as *Them!*, *It Came from Beneath the Sea*, *It Came from Outer Space*, *The Mole People*, *The Beast from 20,000 Fathoms* and more. Color photos of the recording sessions and of composers Irving Gertz and Herman

Stein were included as well.

DVD Watch

Upcoming DVDs with isolated music tracks from Warner Home Video include *Little Shop of Horrors* (January), *The Shawshank Redemption* (February), *L.A. Confidential* (April), and *Pee-wee's Big Adventure* (unscheduled).

Warner Home Video has also embarked on a deluxe DVD of *Superman: The Movie* (1978) for release in late '98. This will hopefully include a supplemental section of scenes added for the TV broadcast. There is no word yet on whether there will be isolated John Williams music.

Star Trek CDROM Music

The CDROM *Star Trek* game scored by former *The Next Generation* composer Ron Jones, *Starfleet Academy*, is now out. Jones recorded roughly 25 minutes of new music for the game with a combination of synthesizers and live orchestra. There are no plans to release the soundtrack separately, but a CD of just the music is being offered from some stores with the actual game package.

Mail Order Dealers

If you're looking for CDs from many of the

Alfred Newman Documentary in Production

All About Alfred is a new documentary about legendary composer and 20th Century Fox music director Alfred Newman (1901-1970). The independently produced film is being directed by Alex Monty Canawati and is scheduled for completion in early 1998, with distribution not yet determined. This actually began as a student project in the mid-1980s and several interviews are already in the can, including some with subjects who have since passed away, such as Ken

Call for Submissions

*For the 4th annual Los Angeles
Independent Film Festival (LAIFF)*

The submission period runs through January 16, 1998. LAIFF '98, presented in association with Sundance Channel, will be held April 16-20. The festival showcases the best in Independent film from around the country. Full-length feature films, shorts and documentaries that were completed after 1/1/96 can be submitted on 1/2" VHS, and you must have a 16mm or 35mm print available for exhibition. For further information or a submission application, please call (213) 960-9460 or check out the LAIFF website at www.laiff.com

obscure and/or overseas labels mentioned in *FSM*, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121),

Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country. Also see the links section at the *FSM* web site, <http://www.filmscore-monthly.com>.

certo). Expected later in the year is a new Erich Wolfgang Korngold film music album (Juarez, *The Sea Wolf*, *The Sea Hawk*, *Elizabeth and Essex*), recorded in New Zealand.

Copeland).

January 27: *Polish*

Wedding (Luis Bacalov).

February 10: *The Real Blond* (various, Paramount), *Mrs. Dalloway* (independent film).



What will you be spending your lunch money on?

Record Label Round-Up

Atlantic Classics Due in January is a score album to *Great Expectations* (Patrick Doyle), in addition to the song compilation album.

CAM New from this Italian label is *Consigli per gli Acquisti* (Carlo Siliotto).



Castle Communications

Forthcoming for 1998 from this English label are CD reissues from the Pye catalog, including Roy Budd scores to be determined.

CDG In the preparatory stages is a new album-length concert work by Howard Shore for the London Philharmonic Orchestra and chorus.

Citadel Due over the course of 1998 are four volumes of Shostakovich film scores newly recorded in Moscow.

Crippled Dick Hot Wax! Due in January are *Beat at Cinecitta Vol. 1 and 2*, compilations of Italian film themes from the '60s and '70s. See www.crippled.com, or write crippled@interport.net.

DRG Due February is a 2CD set of *The Best of Goblin, Volume 2*, featuring music to be announced from various films.

Fifth Continent Rescheduled for 1998 are the DTS CDs of *The Night Digger* (Bernard Herrmann) and *The Best Years of Our Lives* (Hugo Friedhofer,

expanded), remastered in DTS 5.1 Digital Surround. (They will not play on regular CD players without a DTS decoder.) A DTS CD of the 1976 Fred Steiner recording of *King Kong* will also be released.

GNP/Crescendo Crescendo's *Godzilla* CDs (original soundtracks) should finally be coming out; this is the first U.S. release of most of this music. Volume 1 is due in mid-December, volume 2 in January.

Forthcoming for 1998 are *Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra) and more *Star Trek* music. Most likely the next *Trek* album will be a Jay Chattaway *Star Trek: The Next Generation* CD (including his score for the ride at Las Vegas' "Star Trek: The Experience"), followed by a *Deep Space Nine*

Volume 2 ("Trials and



Tribbulations" and "Way of the Warrior" by Dennis McCarthy).

Hollywood Due January 13 is *Deep Rising* (Jerry Goldsmith).

Intimita Music Due in January is a soundtrack album to *The Wizard of Speed and Time* (cult film, music by John Massari). This will be independently distributed; contact Intimita Music, PO Box 931493, Los Angeles CA 90093.

Koch Due in February is a new Miklós Rózsa concert album (cello concerto and piano con-

Label X Germany Pushed back to January at the earliest is *Dance of the Vampires* (1967), aka *The Fearless Vampire Killers*, Krzysztof Komeda's music to Roman Polanski's horror-comedy.

Legend Imminent on this Italian label are *Il Deserto Dei Tartari* (Ennio Morricone, one previously unreleased bonus track), *A Season in Hell* (Maurice Jarre, with 30 min. previously unreleased) and *Un Uomo a Meta/Prima Della Rivoluzione* (Morricone).

Marco Polo Marco Polo's schedule for their film music recordings (by John Morgan and Bill Stromberg, in Moscow) is changing as usual. Now expected in January: *King Kong* (Max Steiner, complete 73 minute score) and *Alfred Newman: Hunchback of Notre Dame* (approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes), *Garden of Evil* (Herrmann, plus 13-minute suite from *Prince of Players*) is now set for February.

Out over the rest of 1998 are: Philip Sainton's *Moby Dick* score (1956), including cues not used in the film; *Victor Young: The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, main title march from *The Greatest Show on Earth*; *Devotion* (Erich Wolfgang Korngold); and *Mr. Skeffington* (Franz Waxman).

They Died with Their Boots On (Steiner) will be recorded in Moscow in April.

Milan January 13: *Hard Rain* (Christopher Young), *Four Days in September* (Stewart

Nonesuch Due January 27 (but possibly delayed until February) is a new recording of *Humoresque* (London Symphony Orchestra, cond. Andrew Litton), featuring the violin pieces composed and arranged by Franz Waxman, as well as the Cole Porter and George Gershwin songs heard in the film.

Pendulum More reissues from the PolyGram, Columbia and other catalogs are planned for 1998. The only confirmed title for now is *Watership Down* (Angela Morley).

Play It Again Due this December is a 2CD set of rare John Barry arrangements from 1959-64, *The Hits and the Misses*. A fourth volume of *The A to Z of British TV Themes* will probably be out in January.

Geoff Leonard and Pete Walker's book, *The Music of John Barry*, will most likely be out next year; it's still being decided which company will publish it.

See www.auracle.com/pia.

PolyGram Due January 13 on Mercury is *Wag the Dog* (Mark Knopfler). Due February 3 from PolyGram Classics and Jazz is *Valley of the Dolls* (songs by Andre Previn, adaptations by John Williams, same music as LP).

Michael Kamen's new compilation on Decca, *Mister Kamen's Opus*, will be out March 10. This includes newly recorded music from *Highlander*, *Die Hard*, *Robinson Crusoe* (premiere), *Mr. Holland's Opus*, *Don Juan de Marco*, *Winter Guest* (new Alan Rickman

film), *Circle of Friends*, and *Brazil*. Kamen has signed a new recording contract with Decca and will also record his *Concerto for Electric Guitar and Orchestra* (initially written for Eric Clapton, to be recorded for the album by rock guitarist Hotei Tomoyasu), and *The Millennium Symphony* (another non-soundtrack work).

John Barry has also signed a new contract with Decca and has recorded a non-soundtrack tone poem for release next March or April, *The Beyondness of Things*. Barry's score to *Mercury Rising* (new Alec Baldwin/Bruce Willis film) will also be out on Decca.

Although David Arnold states in the cover feature this issue that there will be a second *Tomorrow Never Dies* score album, PolyGram did not have any release date information as of our deadline.

Prometheus Due next from this Belgian label is *Narrow Escape* (David Michael Frank, new film).



(Morricone)—both straight reissues of the LPs—are now unscheduled. They should be out in 1998, however.

RCA Victor Due January 31 is *Incognito* (John Ottman).

Reel Sounds Forthcoming for 1998 are *Love God* (hard rock plus score by Stuart Gray, of

Razor & Tie Changes are afoot at Razor & Tie and *What's New Pussycat?* (Burt Bacharach) and *A Fistful of Dollars*

Volume 2 is in the works of *The Simpsons: Songs in the Key of Springfield* (Alf Clausen), to be released March/April 1998. See www.rhino.com.

Rykodisc Coming next year in *The Deluxe MGM Soundtrack Series* are a bunch of goodies, including another out-of-print James Bond/John Barry title, *The Living Daylights*, and the long-awaited *Last Tango in Paris*.

January 13: *Rancho Deluxe* (Jimmy Buffett, 1975), *Ned Kelly* (Shel Silverstein, Mick Jagger, various country, 1975), *Lenny* (Ralph Burns, 1974), *Across 110th Street* (Bobby Womack, Peace, JJ Johnson, 1972 blaxploitation).

February 24: *The Great Escape* (Elmer Bernstein, 1963), *Return of the Magnificent Seven* (1966 album recording of *The Magnificent Seven* done at time of *Return of the Seven* sequel, Bernstein), *In the Heat of the Night/They Call Me Mr. Tibbs* (Quincy Jones, 1967/1970), *Paris Blues* (Duke Ellington, 1961), *Some Like It Hot* (Alfred Deutsch, various, 1959).

April 7: *After the Fox* (Burt Bacharach, 1966), *The Knack... And How to Get It* (John Barry, 1965), *The Whisperers* (John Barry, 1967), *Thomas Crown Affair* (Michel Legrand, 1968), *Here We Go Round the Mulberry Bush* (various rock, 1968).

June 9: *Fellini's Roma* (Nino Rota, 1972), *Fellini's Satyricon* (1969, Nino Rota), *Judgment at Nuremberg* (Ernest Gold, 1961), *Last Tango in Paris* (Gato Barbieri, 1972), *The Living Daylights* (John Barry, 1987).

July 14: *Equus* (Richard Rodney Bennett, 1977), *A Funny Thing Happened on the Way to the Forum* (Stephen Sondheim, 1966), *How to Succeed in Business Without Really Trying* (Frank Loesser, 1967), *Irma la Douce* (Andre Previn, 1963), *Man of La Mancha* (Mitch Leigh, Joe Darion, 1972).

None of the albums will be expanded from their original LPs, but they will have dialogue excerpts included discreetly on separate tracks, as well as CD-ROM extras and fold-out poster booklets. This series is drawn from the United Artists film and record catalogs and post-1987 MGM films; MGM films prior to 1987 are the domain of Rhino Records through a deal with Turner. Of this writing, there are no further plans to reissue any of the James Bond soundtracks up to and including *Moonraker*, as those are tied

NOW PLAYING

New Films and CDs available for your eyes and ears

FILM TITLE	COMPOSER	LABEL
<i>Alien Resurrection</i>	John Frisoell	RCA Victor
<i>An American Werewolf in Paris</i>	Wilbert Hirsch	Hollywood*
<i>Amistad</i>	John Williams	Dreamworks
<i>Anastasia</i>	David Newman	Atlantic
<i>Bent</i>	Philip Glass	
<i>Bean</i>	Howard Goodall	Mercury*
<i>Boogie Nights</i>	Michael Penn	Capitol*
<i>Devil's Advocate</i>	James Newton Howard	TVT
<i>Eve's Bayou</i>	Terence Blanchard	MCA*, Sonic Images
<i>For Richer or Poorer</i>	Randy Edelman	Varèse Sarabande
<i>Flubber</i>	Danny Elfman	Walt Disney
<i>The Full Monty</i>	Anne Dudley	RCA Victor*
<i>Home Alone 3</i>	Nick Glennie-Smith	Hollywood
<i>I Know What You Did Last Summer</i>	John Debney	Columbia*
<i>The Jackal</i>	Carter Burwell	MCA*
<i>The Ice Storm</i>	Mychael Danna	Velvet**
<i>Jackie Brown</i>	n/a	A Band Apart/Maverick*
<i>Kundun</i>	Philip Glass	Nonesuch
<i>The Little Mermaid</i>	Alan Menken	Walt Disney
<i>Mad City</i>	Thomas Newman	Varèse Sarabande
<i>The Man Who Knew Too Little</i>	Christopher Young	Varèse Sarabande
<i>Midnight in the Garden of Good & Evil</i>	Lennie Niehaus	Malpaso/Warner Bros.*
<i>Mortal Combat: Annihilation</i>	George S. Clinton	TVT*
<i>Mouse Hunt</i>	Alan Silvestri	Varèse Sarabande
<i>One Night Stand</i>	Mike Figgis	Verve
<i>Oscar and Lucinda</i>	Thomas Newman	Sony Classical
<i>The Rainmaker</i>	Elmer Bernstein	Hollywood
<i>Red Corner</i>	Thomas Newman	Edel America
<i>Scream 2</i>	Marco Beltrami	Capitol/Dimension*
<i>Shall We Dance?</i>	Yoshikazu Suga	
<i>Starship Troopers</i>	Basil Poledouris	Varèse Sarabande
<i>Titanic</i>	James Horner	Sony Classical
<i>Washington Square</i>	Jan A.P. Kaczmarek	Varèse Sarabande
<i>Welcome to Sarajevo</i>	Adrian Johnston	
<i>Wings of the Dove</i>	Edward Shearmur	Milan

* song compilation **combination of score and songs



Lubricated Goat), *Somewhere in the City* (John Cale), and *Wicked City* (Orange 9mm, Swift and Civ).

Rhino Due early next year are *Fred Astaire and Ginger Rogers at RKO* (2CD set) and *Mario Lanza at M-G-M*. A



The **Los Angeles Composers Guild**
presents a concert of

New Music

at the County Museum of Art in the Leo Bing Theater

on **Sunday, December 21, 1997**

Music written for the
concert program will feature

William Ashford composer of countless
television series and specials,
Air in C Minor and *Album Leaf*.

Gloria Ching who has written for a series
of concerts on KUSC, (and is a
professional music supervisor for film and
television)

It's Over (You Can't Comeback), lyrics by Lori
Barth, song by Marla Jones and Ellis Hall

Vicki Berck *Darkness: Sonatina* for strings
inspired by the poetry of Paul Celan

Michael Pawlicki has written numerous
concert pieces for the popular concert series

Paoula Abou-Jaoude will conduct her
rhythmic and percussion-featured composi-
tion written about the Brazilian rainforest.

The one hour broadcast
will feature music by

David Benoit plays from his new hit CD
American Landscape, Personal Story;

Chris Walden Theme from the ABC
Television Movie *A Deadly Vision* (Chris also
wrote the music for the Oscar™-nominated
movie *Fahrenheit 451* in 1993.)

Greg Debelles Composer on numerous
feature and television assignments and com-
poser of the Oscar™-nominated movie
Longtime Companion, is conducting his main
title theme from the film *The Hunter's Moon*
starring Burt Reynolds and Keith Carradine.

The **LIVE BROADCAST** airs on KUSC (91.5) at 4:00pm on **Sundays at Four**

The Los Angeles Composers Guild Orchestra will be under the musical direction of **Gloria Ching**

up in an arbitration hearing with EMI.

Scannan Newly recorded by this U.K. label (City of Prague Philharmonic Orchestra, cond. Kenneth Alwyn) for release in early 1998 is *Max Steiner: Great Warner Bros. Film Music*, with selections from *Spencer's*

Mountain, The Flame and the Arrow, Dark at the Top of the Stairs, Mildred Pierce, Ice Palace, Now Voyager, The FBI Story, Life with Father, Sergeant York, The Hanging Tree, Parrish and *Johnny Belinda*.

Silva Screen Upcoming U.S. releases include

more newly recorded compilations: January: *The Essential James Bond* (new packaging, two new tracks); February: *Alien Invasion* (follow up to *Space and Beyond*), U.S. edition of *Nosferatu* (new score by James Bernard for silent German film); March: *Cinema Classic Romances*. April/May: *Cinema*

Concert Schedule

California

February 6, 7 Pacific Sym., Santa Ana; *Shane* (Young).

February 7 San Francisco Sym.; *Bride of Frankenstein* (Waxman).

February 26 Walnut High School, Elmer Bernstein cond. *The Great Escape, The Sons of Katie Elder, To Kill a Mockingbird* (all Bernstein).

Connecticut

December 19, 20 New Haven s.o.; *It's a Wonderful Life* (Tiomkin).

Florida

January 7, 8 Boca Raton Pops *Species* (Young), *The Day the Earth Stood Still* (Herrmann), *The Rocketeer* (Horner), *Independence Day* (Arnold), *Star Trek: First Contact* (Goldsmith).

South Carolina

January 23, 24 Charleston s.o. *Bride of Frankenstein* (Waxman), *Fox Fanfare* (Newman), *Vertigo* (Herrmann), *The Magnificent Seven* (Bernstein).

Texas

January 15, 16, 17 Fort Worth Sym.; *A President's Country Medley* (Tiomkin).

February 12, 15 Dallas Sym. *Goodbye Mr. Chips* (Addinsell), *My Geisha* (Waxman), *Samson and Delilah* (Young), *Two for the Road* (Mancini), *Friendly Persuasion* (Tiomkin), *Tribute to Victor Young* (arr. Mancini), *An Affair to Remember* (Friedhofer).

March 27, 28 Garland s.o.; *To Kill a Mockingbird* (Bernstein).

Virginia

January 9, 10 Richmond s.o. *Untamed* (Waxman), *Vertigo* (Herrmann), *The Generals* (Patton/MacArthur, Goldsmith), *Elizabeth and Essex* (Korngold), *The Magnificent Seven* (Bernstein).

Wisconsin

December 21 Milwaukee s.o. *It's a Wonderful Life* (Tiomkin).

Australia

February 13, 14 Sydney s.o. *Romeo and Juliet: A Renaissance Timepiece* (Cliff Eidelman, non-soundtrack work commissioned for Varèse CD).

February 14 Adelaide s.o. Perth; *Prince Valiant* (Waxman), *Vertigo* (Herrmann).

Austria

January 1 Graz s.o. *Psycho, Vertigo, Marnie, North by Northwest* (all Herrmann).

Canada

January 14, 15 National Arts Center, Ottawa; "Weep No More Sad Fountains" from *Sense and Sensibility* (Doyle, vocal by Jane Eglén).

January 28, 29, 30, February 2,

March 9, 11, 12 Vancouver s.o., British Columbia; *Mission: Impossible* (Schiffrin).

February 19 Calgary s.o.; *Jonathan Livingston Seagull* (Holdridge).

Germany

January 22, 23 Gewandhaus Orch., Leipzig; *The Man Who Knew Too Much, Marnie, North by Northwest* (all Herrmann).

Japan

December 31 Hollywood Bowl Orchestra, Osaka; *Anastasia* (suite from new animated film), *Mission: Impossible* (Schiffrin), *The Godfather* (Rota), *Titanic* (Horner).

January 2, 3, 4 Hollywood Bowl Orchestra, Tokyo; same program as above.

It's a Wonderful Life Recreation

The recreation of the 1946 radio broadcast of *It's a Wonderful Life*, featuring Meg Ryan, Danny DeVito, Christian Slater and other stars, plus a new adaptation of the original Dimitri Tiomkin score, will air on PBS on Christmas Eve.

Schiffrin in Barcelona

Lalo Schiffrin will conduct the Orquestra Sinfonica de Barcelona in a concert of film music on January 16, 17; music by Schiffrin, Williams, Mancini, Rota, Theodorakis and Morricone. See www.obc.es/fr_tem.htm.

Jerry Goldsmith's Music for Orchestra

A 1970 concert work by Jerry Goldsmith, "Music for Orchestra," will receive its first public performance in years by the Los Angeles Philharmonic (cond. Esa-Pekka Salonen) on March 26 and 27, 1998. Also on the program are Shostakovich: *Piano Concerto #2*, Mendelssohn *Symphony No. 4* and Copland: "El Salón México." "Music for Orchestra" is a modern work (approx. eight minutes) placing some of Goldsmith's aggressive *Planet of the Apes* and *Mephisto Waltz* writing in a concert setting. Call 213-850-2000.

Doyle at Carnegie Hall

A new concert work by Patrick Doyle, "The Face in the Lake," will have its world premiere at Carnegie Hall on February 21, 1998. It was commissioned by Sony Classical for a recording involving a number of composers writing new pieces around folk tales from various countries.

McNeely in Scotland

Joel McNeely will conduct the Royal Scottish National Philharmonic, Royal Concert Hall, Glasgow in a film music concert on May 8, 1998.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site: <http://www.cinemaweek.com/lcc>.



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Film Score Monthly 9 NOVEMBER/DECEMBER 1997

Virgin

Choral Classics 2, and compilations based on the films of Mel Gibson, Sean Connery and Kevin Costner, respectively. May/June: *Superheroes* and *Godzilla: Screen Monsters*.

Sonic Images Early 1998 releases will include *Pacific Blue* (Christopher Franke), a TV show on the all-powerful USA network, and *The Lost World* (Michael G. Giacchino), for the interactive Dreamworks game.

Sony Due early 1998 from Sony Legacy is the expanded 65-minute issue of *Star Trek: The Motion Picture* (Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

The Red Violin (John Corigliano; Joshua Bell, violin) will be out on Sony Classical at the end of 1998.

SouthEast Imminent from this Dutch label is *Within the Rock* (Rod Gammons and Tony Fennell, enhanced CD), followed by *Fear No Evil* (Frank LaLoggia, David Spear, enhanced CD).

Super Tracks Due early December is *First Kid* (Richard Gibbs).

TVT Due in January is *Dark City* (Trevor Jones). Due end of February/early March is *La Femme Nikita* (TV, various artists).

Varèse Sarabande December 16: *Mouse Hunt* (Alan Silvestri), *Shiloh* (movie from early 1997, Joel Goldsmith). January: *Winter Guest* (Michael Kamen).

The next Fox Classics releases will be out in January. One CD will be *Forever Amber* (David Raksin, 1947), the other is to be determined (still!), most likely a musical.

Due 1998 in the Film Classics series (Royal Scottish National Orchestra, conducted by the composer unless noted)



are *Torn Curtain* (Herrmann, cond. Joel McNeely), *The Magnificent Seven* (Bernstein), *The Great Escape* (Bernstein), and

Citizen Kane (Herrmann, cond. McNeely). The next Jerry Goldsmith recordings of Alex North scores are *The Agony and the Ecstasy* and *Viva Zapata!*

Bruce Kimmel's newly recorded collection, *The Musical Adventures of Cinderella* (various productions, including the Disney

material), will be out in late February or early March.

Walt Disney Planned for January are expanded editions of *Alice in Wonderland* and *Peter Pan*. A slightly revised edition of *Snow White* will also be out in January—gotta include those extra seven seconds of the finale! *Pinocchio* and *Fantasia* will be out in repackaged editions next July or August, as well as the first release of the soundtrack of *Robin Hood* (1973). **FSM**

Who's writing what for whom

UPCOMING FILM ASSIGNMENTS

Mark Adler *Ernest Joins the Army*, *Stanley and Livingston* (Hallmark).

David Arnold *Tomorrow Never Dies* (James Bond), *Godzilla* (Emmerich/Devlin).

Luis Bacalov *Polish Wedding*, *B. Monkey*.

Angelo Badalamenti *The Blood Oranges* (October Films, d. Philip Hass).

Lesley Barber *A Price Above Rubies*.

Danny Barnes *The Newton Boys* (d. Linklater, with music by Barnes's band, The Bad Livers).

John Barry *Goodbye Lover*, *Mercury Rising* (Bruce Willis, Alec Baldwin, mystery/suspense).

Steve Bartek *Meet the Deedles* (Disney).

Tyler Bates *Denial*.

Roger Bellon *One Tough Cop* (d. Bruno Barretta).

Richard Rodney Bennett *The Tale of Sweeney Todd* (d. John Schlesinger).

David Bergeaud *Prince Valiant* (Paramount), *Wrangfully Accused* (Morgan Creek).

Elmer Bernstein *Magic Hour* (Paul Newman, Gene Hackman), *Deep End of the Ocean* (Michelle Pfeiffer).

Simon Boswell *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*.

Bruce Broughton *Fantasia Continues* (transitions), *Krippendorf's Tribe* (Disney).

Paul Buckmaster *The Maker* (Matthew Modine, d. Tim Hunter).

Carter Burwell *Big Lebowski* (Coen Bros.), *Gods and Monsters*.

Edmund Choi *Wide Awake* (Miramax, youth comedy).

Alf Clausen *Half Baked* (Universal, comedy).

Ray Colcord *Heartwood* (Jason Robards).

Eric Colvin *Setting Son* (d. Lisa Satriano), *Incident at Dhabaran* (Showtime).

Bill Conti *The Real McCoy*.

Michael Convertino *Shut Up and Dance*.

Stewart Copeland *Four Days in September* (d. Bruno Barretta), *Little Boy Blue*, *Welcome to Woop-Woop*.

John Corigliano *The Red Violin* (Samuel L. Jackson).

Chuck D (from Public Enemy)

An Allan Smithee Film.

Alexandre Desplat *The Revengers* (U.K.).

Gary DeMichele *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

Patrick Doyle *Great Expectations* (d. Cuarón), *Quest for Camelot* (Warner Bros. animated), *Stepmom* (Julia Roberts).

Anne Dudley *American History X* (New Line).

Tan Dun *Fallen* (Denzel Washington).

The Dust Bros. *Orgazmo*, *Dead Man*

on Campus.

John Du Prez *Labor Pains*.

Randy Edelman *6 Days/7 Nights* (d. Ivan Reitman, Harrison Ford/Anne Heche).

Cliff Eidelman *Montana*.

Danny Elfman *Good Will Hunting* (d. Gus Van Sant), *Superman* (d. Tim Burton), *American Psycho* (film of Bret Easton Ellis novel).

Stephen Endelman *Shakespeare's Sister*, *Templing Fate*.

George Fenton *Courtesan*, *Object of My Affections* (Jennifer Aniston).

Frank Fitzpatrick *Players Club* (Ico Cube), *Lani Loa*.

Mick Fleetwood *14 Palms*.

David Michael Frank *A Kid in Aladdin's Court*, *The Prince*, *Perfect Target*, *The Family Bloom* (Penelope Ann Miller).

John Frizzell *Jane Austen's Mafia* (Jim Abrahams).

Richard Gibbs *Music from Another Room*, *Doctor Dolittle* (Eddie Murphy, Fox).

Philip Glass *The Truman Show* (Jim Carrey).

Nick Glennie-Smith *Home Alone 3*, *Man in the Iron Mask* (musketeer movie, MGM).

Elliot Goldenthal *Sphere* (d. Barry Levinson, sci-fi, Dustin Hoffman), *The Butcher Boy* (d. Neil Jordan, '60s Irish setting), *Blue Vision* (Dreamworks, horror, also d. Neil Jordan).

Jerry Goldsmith *Deep Rising*, *Last in Space* (d. Stephen Hopkins), *U.S. Marshals* (The Fugitive 2), *Small*



Soldier (d. Joe Dante), *A Small Miracle* (aka Owen Meaney, Disney).

Joel Goldsmith

Reasonable Doubt (d. Randall Kleiser, Melanie Griffith).

Harry Gregson-

Williams *Deceivers*

(Renée Zellweger), *The Borrowers*, *The Replacement Killers* (Mira Sorvino, Chow Yun-Fat).

Greyboy Allstars *Zero Effect* (Castle Rock; Bill Pullman, Ben Stiller).

Larry Groupé *Storm of the Heart*, *Sinners* (w/ Kenneth Branagh), *Sleeping with the Lion*, *Making Contact*, *Raven's Blood* (d. Molly Smith).

Dave Grusin *Hope Floats* (Sandra Bullock).

Chris Hajian *Chairman of the Board* (Carrot Top).

Richard Hartley *Victory*, *Curtain Call* (U.K.), *All the Little Animals* (U.K. independent).

Richard Harvey *Jane Eyre* (U.K.).

Lee Holdridge *Family Plan* (Leslie Nielsen), *Two for Texas* (Turner cable), *The Secret of NIMH 2* (animated, MGM).

James Newton Howard *The Postman* (Kevin Costner).

James Horner *Titanic* (d. James Cameron), *The Mask of Zorro* (d. Martin Campbell), *Mighty Joe Young*, *Deep Impact*.

Søren Hyldgaard *Island of Darkness* (horror/thriller, Denmark-Norway), *Skyggen* (The Shadow, futuristic action thriller, Denmark), *The Other Side* (Formerly *Hydrophobia*, action-adventure, d. Peter Flinth), *The Boy and the Lynx* (Finland/U.S.), *Help I'm a Fish* (with songs).

Mark Isham *The Gingerbread Man* (d. Robert Altman), *From the Earth to the Moon*.

Adrian Johnston *I Want You*.

Trevor Jones *Dark City* (Alex Proyas), *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel), *Desperate Measures* (d. Barbet Schroeder, Michael Keaton), *Talk of Angels* (Miramax), *Frederic Wilde* (Fox, d. Richard Loncraine), *Plunkett & MacLaine* (PolyGram, d. Jake Scott—Ridley's son).



Michael Kamen

Winter Guest (d. Alan Rickman), *The Avengers* (Uma Thurman).

Brian Keane *Illtown* (d. Nick Gomez), *Stephen King's Night Flier* (d. Mark Pavia, New Line).

Rolfe Kent *Us Begins with You* (Anthony Edwards).

William Kidd *The King and I* (Morgan Creek, animated).

Russ Landau *One Hell of a Guy*, *Telling You*.

Brian Longbard *Johnny Skidmarks*.

Daniel Lanois *The Postman* (original songs for Costner film).

Simon LeBon/Nick Wood *Love Kills* (d. Mario Van Peebles).

Chris Lennertz *The Art House* (parody on independent films; also music supervisor), *Lured Innocence* (Dennis Hopper, Talia Shire).

John Lurie *Clay Pigeons* (prod. Ridley Scott).

Mader *Little City* (Miramax), *Clockwatchers* (Parker Posey, Lisa Kudrow), *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die*.

Hummie Mann *The Rescuers Part II* (Paramount), *The Unknown Cyclist* (Leo Thompson), *Broke Down Palace* (d. Jonathan Kaplan), *Black Cat Run* (HBO).

Anthony Marinelli *God Said Hal* (Julia Sweeney), *Hacks*.

Phil Marshall *Do You Want to Dance?*

Brice Martin *Depths of Grace*, *Eating L.A.*

David May *Shaking All Over* (d. Dominique Forma).

Dennis McCarthy *Letters from a Killer* (d. David Carson).

Joel McNeely *Virus*, *Zack and Reba* (independent).

Gigi Meroni *The Good Life* (Stallone, Hopper), *Sinbad* (Richard Geico).

Cynthia Miller *Digging to China* (d. Timothy Hutton, cond. Elmer Bernstein).

Mike Mills *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).

Paul Mills *Still Breathing* (d. Jim Robinson, Brendan Fraser).

Sheldon Mirowitz *Say You'll Be Mine*

(Justine Bateman).

Ennio Morricone *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore).

Mark Mothersbaugh *Best Men*, *Breaking Up*, *Rugrats The Movie*, *Dead Man on Campus* (Paramount, prod. Gale Ann Hurd).

Roger Neill *Welcome to Kern Country* (w/ Dust Brothers).

Thomas Newman *Oscar and Lucinda*, *The Horse Whisperer*.

John Ottman

Incognito (d. John Badham), *The Apt Pupil* (d. Bryan Singer, Ottman also editor).

Van Dyke Parks *Barney:*

The Movie, *Oliver Twist* (Disney, Richard Dreyfuss, Elijah Wood), *Shadrach* (d. Susanna Styron, October Films).

Jean-Claude Petit *Beaumarchais*, *l'insolent* (period), *Messieurs les enfants*, *Le Complot d'Aristote*.

Nicholas Pike *Warrior of Waverly Street*.

Michael Richard Plowman

Laser Hawk (Mark Hamill, Canada).

Rachel Portman

Home Fries, *Beloved* (Jonathan Demme), *Legend of Mulan* (Disney animated; songs by Matthew Wilder, music, and David Zippel, lyrics).

John Powell *Endurance* (U.K. documentary).

Zbigniew Preisner *Dancing at Lughansa* (Meryl Streep).

Trevor Rabin *Home Grown* (Billy Bob Thornton).

Graeme Revell *Suicide Kings* (Trimark), *Chinese Box*, *Phoenix* (d. Danny Cannon), *Dennis the Menace 2*, *The Hairy Bird*, *The Negotiator* (Kevin Spacey).

Jonathan Richman *There's Something About Mary* (Farrelly Bros., also singing on-screen).

J. Peter Robinson *Jackie Chan's Mr. Nice Guy* (New Line Cinema), *Firestorm* (Fox).

Peter Rodgers Melnick *The Only Thrill* (Sam Shepherd, Diane Keaton).

Ryuichi Sakamoto *Snake Eyes* (Nicolas Cage, d. Brian De Palma).

Caleb Sampson *Fast, Cheap and Out of Control* (d. Errol Morris).

Lalo Schifrin *Something to Believe In* (love story), *Tango*.

Gail Schoen *Déjà Vu* (independent).

John Scott *Swiss Family Robinson*.

Marc Shaiman *My Giant* (Billy Crystal).

Edward Shearmur *The Governess*.

Howard Shore *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).

Alan Silvestri *Tarzan: The Animated Movie* (Disney, songs by Phil Collins), *Holy Man* (comedy), *The Odd Couple 2*.

Michael Small *Elements* (Rob Morrow).

Neil Smolar *The Silent Cradle*, *Harper's Ferry*.

Mark Snow *The X-Files: Blackwood*.

Frederic Talgorn *Angels in the End Zone* (Disney).

Michael Tavera *Mr.*

Magoo (Leslie Nielsen).

Tim Truman *Boogie Boy*.

Jonathan Tunick *The Fantastics* (based on Broadway show, d. Michael Ritchie).

Christopher Tyng *Bring Me the Head of Mavis Davis* (U.K. black comedy).

Nerida Tyson-Chew *Fern Gully 2*.

C.J. Vanston *Edwards and Hunt*.

Mervyn Warren *The Kiss* (Jersey Films, Danny Devito/Queen Latifah).

Alan Williams *Amazon* (IMAX movie), *Princess and the Pea* (animated, song and score with lyrics by David Pomeranz), *Angels in the Attic*.

David Williams *The Prophecy II* (horror, Christopher Walken), *Phantoms* (Miramax, Peter O'Toole, Ben Affleck).

John Williams *Saving Private Ryan* (Spielberg).

Patrick Williams *Julian Po* (Christian Slater, Fine Line), *Solomon* (four-hour miniseries).

Peter Wolf *Widows* (German, animated).

Gabriel Yared *Les Misérables*.

Christopher Young *Hush* (formerly *Kilronin*, Gyneth Paltrow), *Hard Rain* (formerly *The Flood*).

Hans Zimmer *As Good as It Gets* (Jack Nicholson, James Brooks), *Prince of Egypt* (animated musical), *The Thin Red Line* (d. Terrence Malick).

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ZESTY ZIMMER ZINGERS

Just got the latest issue. This has got to be one of the best ever.

Everything came together so sweet... I mean all the articles smoked. Great work from the staff. The best was, of course, the interroga—I mean interview with Hans (pump us up) Zimmer. It was as good as the bear fight in *The Edge*.

I know this took guts and I'm glad you guys didn't back down. I'm not one to slam a guy—in this case Zimmer—just because. I think these issues deserved a response. It was good to hear the man talk and the form this interview took put all of you guys on somewhat of a level field—definitely not another of those reverential press conferences that are most interviews. This was one where there should have been a video to catch the action. And to think there will be a sequel!

When you do your "Best of FSM" this one gets my vote for inclusion. And you're right: Hans was pretty cool about the whole thing.

Rich Nelson
220 S Kansas
Edwardsville IL 62025

Your interview with Mr. Zimmer was wonderful! I am a little "peevd," however, as it seems some of the things Mr. Zimmer said to you were misinterpreted. For instance, he stated he liked to give new composers a chance. You interpreted it to mean he was only producing "amateur versions of himself." That was very unfair of you, as it seems as though he welcomes new

and innovative sounds.

I also think you lay the blame on the wrong doorstep. You suggested Mr. Zimmer's composers only wrote in his style. You neglected to consider that the directors and producers are the ones demanding the music be in Mr. Zimmer's "style," like with Nick Glennie-Smith and *The Rock*. I personally enjoyed the *Rock* soundtrack, and kudos to Mr. Glennie-Smith. You also indicated Media Ventures was taking work from other, "more qualified" composers. I find that to be insulting to all the fine composers who work out of Media Ventures, and hope you did not mean that the way it sounded. I admire your magazine; however, I am beginning to think you are joining the ranks of all the other critics of film. I know you were once like

soundtrack. I just recently saw *The Peacemaker* and ran out to get the soundtrack. I had trouble finding it as the copies were already sold out. I thoroughly enjoy each issue of FSM and can't wait to read part 2 of the interview with Mr. Zimmer (last issue, Vol. 2, No. 8). I just think that each soundtrack, no matter whose name is on the credits, should be judged on its own merit. Mr. Zimmer has given the world so many hours of wonderful music. Anyone under his wing should be thankful to learn from the "best in the business." I have a whole new respect for Mr. Zimmer. It seems as though he is not just the greatest composer, but he is a man who loves his work. In reading his responses to you and Mr. Bond, I can see that he is a strong, vibrant man who will continue to create the wonderful sounds we've been listening to for years.

Lucy Jablonsky
9333 Pentland St
Tempe City CA 91780

Media Ventures recently announced its new expansion into the field of human cloning.

The Team Zimmer/Team FSM confrontation is a blast. I love it how every time you mentioned something lacking in a score of Zimmer's, then suggested a more suitable approach, he'd insist that he has already been doing things in that better way all along. I get the feeling that Zimmer's idea of subtext is precisely the homoerotic cool of the hero that's so gratuitous, immediate, and overblown (those goddamn slo-mos) in action movies as it is—enough already! None of this bullshit about playing the juvenilia of the whole pleasure mode—assuming for a moment that that is the case, isn't Zimmer's scoring just going along with what's already obvi-

ous? If you look at the way these films are shot, it's clear that bloodbaths are supposed to look like happy entertainment. Zimmer's scoring cheers through this stuff, making it either a surrogate for our reaction or evocative of the characters' mentality; in both cases, it's redundant, and also cynically operating in complete neglect of, as you put it, linearity. There's no regard for concepts of narrative structure; no regard for, heck, plot even! It was a bit disconcerting to hear him talk about how he feels that action scoring is something anyone can do....

Mark G. So
Pomona College
Claremont, California

Our interview with Zimmer got a lot of feedback—everything from "How could you be so mean?" to "You didn't go far enough." One gentleman called and basically said he would have asked questions like, "What gives you the right to call yourself a composer?" Um, okay. Mostly this was received as a darn good read, and as far as the tone, we just decided going in to be honest. I think Hans felt the same way, and the result was a feature we're very proud of: highly entertaining, but also raising serious issues. We have to thank him for being so cool about it—he was open, funny, insightful and daring, which is why you'll probably never see a James Horner interview in FSM. We hope he's up for "the rematch!" at the appropriate time.

Sold to the Complaining Collector

\$2500 for *Cherry 2000*? I hadn't even heard of this film until I read this magazine. At first I thought that dope (who got duped) must really like Basil Poledouris. But when R. Mike Murray's article (Vol. 2, No. 7) made me speculate that this dork wouldn't even open his little find, I was dumbstruck. Let me say with pride that all of my CDs have been opened within hours of purchase.

I don't want to sound pompous, but \$2500 for a Basil Poledouris CD when you can get so much better music for \$20 or less? Give Moussorgsky's *Pictures at an Exhibition* a try,



the millions of us out here who love to go to movies and listen to great scores, otherwise you wouldn't have created this magazine. I am sorry you found the need to look for the negatives in Media Ventures, as there seem to be so many positives. When I go to the movies and see Mr. Zimmer's name, I know I will leave the theater thinking, I have to buy that

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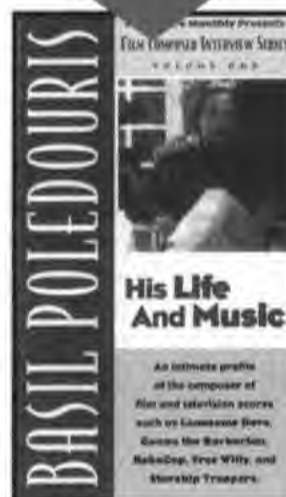
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MAIL BAG

or Smetana's *My Fatherland*. Or anything by Williams or Rózsa. Most modern film composers just don't interest me. How there could be large followings for Hans Zimmer, Danny Elfman, and Alan Silvestri boggles my mind. I can understand enjoyment of some of their stuff (I am quite fond of *Conan the Barbarian*, *Batman* and *The Abyss*), but I've met

people who think that James Horner destroys John Williams. Although I do like a lot of Horner, it seems that he hasn't written anything original since *Aliens*. Ever since 1991, he's been trying to rip-off Williams's *JFK*. And his score for *Glory* (my favorite by him) steals its main theme note for note from the "Humming Chorus" in Prokofiev's *Ivan the Terrible*.

But other than Williams, Patrick Doyle, Morricone

(minus his Euro-disco crap), some Bernstein and Jarre, and the above-mentioned exceptions, most modern film scores are sub-par to me. I don't even own a single Jerry Goldsmith score. But give me Williams, Herrmann, Rózsa or Newman (Alfred) any day.

But, if those are standard prices for out-of-print and collector CDs, let me hope that if I ever came across precious copies of *SpaceCamp*, *The*

Witches of Eastwick, or *The Accidental Tourist*, I hope such highway robbery will not happen to me.

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People are hung up on this *Cherry 2000* thing. I wish I knew how many collectors are actually spending sums of even \$100 on CDs. See sidebar for the outstanding tale of the *Cherry 2000* sale!

Cherry \$2500

The Story of the Sale

I suppose that in the absence of the facts, everyone was enjoyably (and laughably) prone to the wild speculation about the "nutjob" who was berserk enough to part with \$2500 for a copy of *Cherry 2000*.

Well, it was me. Gully, but with an explanation. I have the permission of the present owner of the aforementioned CD to give out enough facts to answer the queries, but not to disclose his/her identity.

We film music collectors have to realize that there are even more fanatical collectors, whose category of collecting may overlap with film music (sci-fi, horror, films with certain film stars, etc). Searching in the likes of *Film Score Monthly* and FILMUS-L [Internet mailing list] and rec.music.movies, an affluent, very fanatical sci-fi collector had lost out on at least two copies of *Cherry 2000* offered amongst our merry little group. He/she was just too late, not with too little.

For reasons that remain unknown to me, I received a solicitation from this collector, who wished to remain anonymous. I was asked to sell my own copy—name any price, cash on the barrel. At this stage of the game, I had no idea things would wind up going to the extremes that they did. I was thinking in three figures somewhere, but I politely declined. However, I did offer to act as a search agent, as I keep track of auctions and have not been known to be a timid bidder for something I really want. Maybe that's how this collector came across my name. Who the hell knows? He/she won't tell me how. Was anyone else out there approached this way? Or was I the only guinea pig?

Several months passed and at long last came a copy of *Cherry 2000* at an auction. I queried the seller about the top bid and generously topped it. Well, that's that, I thought. I've snagged one! Wrong!

When the final minutes of the auction had arrived, I called to check the bids. Some other nutjob had topped me! Ten minutes to go!

Things then went very rapidly in this sequence:

- 1 Call collector (at a toll free #!) to update bidding and verify desire to go higher with bid. (Affirmative!)
- 2 Call to check my bid.
- 3 Learn that Nutjob #2 has topped my bid.
- 4 Submit significantly higher bid.
- 5 Repeat steps 1 through 4.

When the bidding reached \$1000+, I started covering my lips and whispering into the phone. I got scared my wife was going to walk in, overhear the ridiculously high amounts being bid, and pull a Hillary and hit me with a lamp before I had a chance to explain the unbelievable scenario. I started wondering if I should be taping these "collect" calls as proof, but it was too late to set it up. What if he/she reneged?

Well that's how things went... and went... and went, until:

6 Nutjob #2 bid \$2200. I couldn't believe it (for the sixth time). Was this auctioneer pulling my leg?

7 I had permission to go as high as \$2500—the final raise—and no higher. This I did, bidding a bit cavalierly, hoping to convey the impression that I wasn't done yet.

8 Waiting... waiting... calling back: Nutjob #2 had dropped out!

End results:

- 1 Mysterious sci-fi collector got his/her *Cherry 2000*.
- 2 He/she did reimburse me.
- 3 And for my trouble, I got... oops, I'm not supposed to say.
- And don't forget:
- 4 Nutjob #2 is out there, willing to pay \$2200!

Ron Burbella

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Raising Caine

Jerry Osborne's recently released price guide, *Movie/TV Soundtracks and Original Cast Albums*, contains a reprint of an article by the late Gareth Pawlowski on *The Caine Mutiny* soundtrack album. The article originally appeared in the July/August 1988 issue of *DISCOVERIES* and was the source of a similar article by Dr. Robert L. Smith in the October 1994 *Film Score Monthly*.

Mr. Pawlowski states that the record was withdrawn at the request of composer Max Steiner. Apparently citing Mr. Pawlowski's research, Dr. Smith also concludes:

"Although there are widespread reports that author Herman Wouk objected to the release of the soundtrack album, it was in fact Max Steiner, the composer, who for some reason objected to it." Among those who believed "that author Herman Wouk objected to the release of the soundtrack album" was author Herman Wouk himself. The 1981 edition of Mr. Osborne's price guide contains the text of a letter that was written to me by Herman Wouk on the subject of *The Caine Mutiny* soundtrack album. Writing from "a memory perspective of a quarter of a century" (the letter is dated November 7, 1978), he offered this as "the approximate story on LOC-1013":

"My play *The Caine Mutiny Courtmartial* made a great hit on Broadway while the film was still being completed. Columbia Pictures hastily

rushed out this record to cash in on the play's success. I never saw the record or its slipcover, but I was warned that they intended to feature the 'court-martial' scene from the picture sound track; the shoddiest possible piggyback ride on my play.

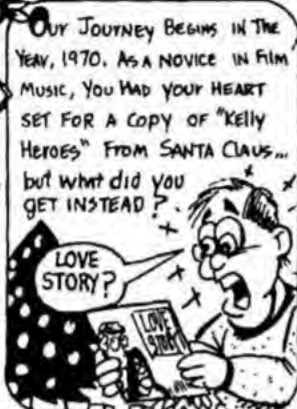
"I am a man of peace, but this annoyed me. I telephoned

Mr. Wouk's version of events should be considered the "official official" story. For my part, I can easily see how "author" could have mistakenly become "composer" in the RCA Listing Notices Mr. Pawlowski cites, where it is said that the record was "not to be released per the composer's request."

There is no discrepan-

right to exist, I have a problem with them, when they have the nerve to not only charge the highest fees in the world (some two and a half thousand dollars a man), but also demand that you work with them and only them (long live the Seattle Symphony!). Amen for Hans Zimmer and Howard Shore for

Roberts and he is in the Book of Records as the pop singer who received the longest standing ovation in the history of popular music, after singing the Les Reed/Barry Mason composition "Love Is All" at the International Song Festival, Rio de Janeiro, 1969. As far as I know, that record still stands



the brutal, crafty, able head of Columbia Pictures, Harry Cohn, and warned him that the issue of this record meant that Columbia Pictures would never again have an opportunity to bid on one of my novels for filming. Cohn looked into the matter, called me back, and said in his tough gravelly voice, 'I've got you beat on the legalities, but I've listened to the record and it's no goddamn good, so I'm yanking it.'

"Thus was born your collector's item."

The letter is typewritten on a 6x8 sheet of light blue stationery bearing the name and monogram of Claridge's, London. Mr. Wouk misspelled "Cohn" "Cohen," then crossed out the "e" each time; his signature appears in the same blue ink. There is no mention of this letter or Mr. Wouk's account in Mr. Pawlowski's article. I find this passing strange, since he said that he wrote it at the urging of Mr. Osborne, who published the letter and presumably had a copy in his possession. Mr. Pawlowski called his article the "official unofficial" story.

cy if this is the case. However, I find it unaccountable that Mr. Pawlowski failed to mention Herman Wouk's account or give it any credence.

This is unfortunate for one other reason. By failing to place his research in the context provided by Mr. Wouk, Mr. Pawlowski is unable to explain what he notes is the greatest irony about the soundtrack album: why RCA classified the LP as LOC-1013. Writes Mr. Pawlowski: "It is truly a film soundtrack but with an original cast prefix and classification. Usually original cast albums were of the Broadway show-type productions and not a motion picture adaptation." This was not an oversight. The album was being rushed out to cash in on the Broadway play's success. That is why it bore this designation, and that is why Herman Wouk objected.

John Clark
Houston, Texas

London vs. Los Angeles

I read the point made by one of your letter writers on the Internet (www.filmscoremonthly.com) re: the musicians unions. Whilst I recognize their

doing their recent scores in London and elsewhere. Hopefully more composers will emulate them.

I noted Marc Shaiman's comments on the possibility of him working on *George of the Jungle* in Britain, and how he wouldn't get the quality of playing he needed for the film. I'm intrigued as to how he came to this conclusion, since (to the best of my knowledge) he's never worked here in the orchestral domain. Has he heard *Star Wars*?

James McLean
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Many times the decision to record in one place or the other is solely due to where the movie was shot. The only thing where I've heard the L.A. musicians have a clear edge is with more contemporary, rhythm-section and improvisational material.

My Male Vocalist Has a Face

I received a copy of *Deadfall* (Retrograde FSM-124-2) and congratulate you for a job well done. However, I was surprised to find that the male singer who recorded the demo of "My Love Has Two Faces" was not identified. His name is Malcolm

(around 15 minutes)—I was there and I have never seen anything as thrilling. The least you can do is to give tenor Malcolm Roberts the proper credit in a future issue of FSM. By the way, Mr. Roberts was only 23 years old when he recorded "My Love Has Two Faces." He was born in Manchester on March 31, 1945.

Luiz A. R. Nogueira
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Where were you when we were producing the album? We searched high and low to identify that male demo singer, and everybody had a different idea. I ran Malcolm Roberts by U.K. Barry expert Geoff Leonard, and he thinks it makes the most sense to date, adding that Roberts was a classy ballad singer who had a big hit with 1968's "May I Have the Next Dream with You." So, Malcolm Roberts it is; we hereby credit him accordingly and thank Mr. Nogueira for the I.O.

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Tomorrow Never Dies,

"I just thought *GoldenEye* lacked that brash swagger," said David Arnold. That was February 1996, and Arnold at the time was yet to go through the summer of *Independence Day*. It was

an opinion he had well in advance of *GoldenEye*'s release, since a link to Eric Serra's scoring had snuck him a peek at a rough edit. Serra's low-key and heavily synthesized score went on to alienate most Bond music fans; John Barry stated, "I'm not going to pass any opinions."

With hindsight, Arnold now sees part of the problem. "At that point, they were very much in favor of updating the whole thing—which always becomes disastrous. It's like, 'Why not update Bond and give him a motorbike and a mustache?'"

PAUL TONKS goes undercover for the newest wave of Bond fever. He interrogates David Arnold and John "The Guvnor" Barry before the bomb's counter goes below 0:07

Yesterday Lives Again

"Some things you don't mess around with, and the music is one of those things," adds the composer. "It was probably just a bit of bad casting for Eric Serra. I think the stuff he does is brilliant. I met him at the *Fifth Element* premiere, and he was saying he only had 8 weeks to do [*GoldenEye*], and he likes to do everything himself. For most people that would be time enough, but he likes to build it all up with his percussion instruments and synths."

"I think it was an awkward situation for him. If you look at any of his films, you would never think Bond. It was kind of a bold move to do it, but I don't think it worked personally. You do miss that moment when you want to get off your chair and cheer, when the music makes you feel all fuzzy." British composer John Altman did get called in at the 11th hour to

rescore *GoldenEye*'s tank sequence, to arrange a more traditional version of the Bond theme.

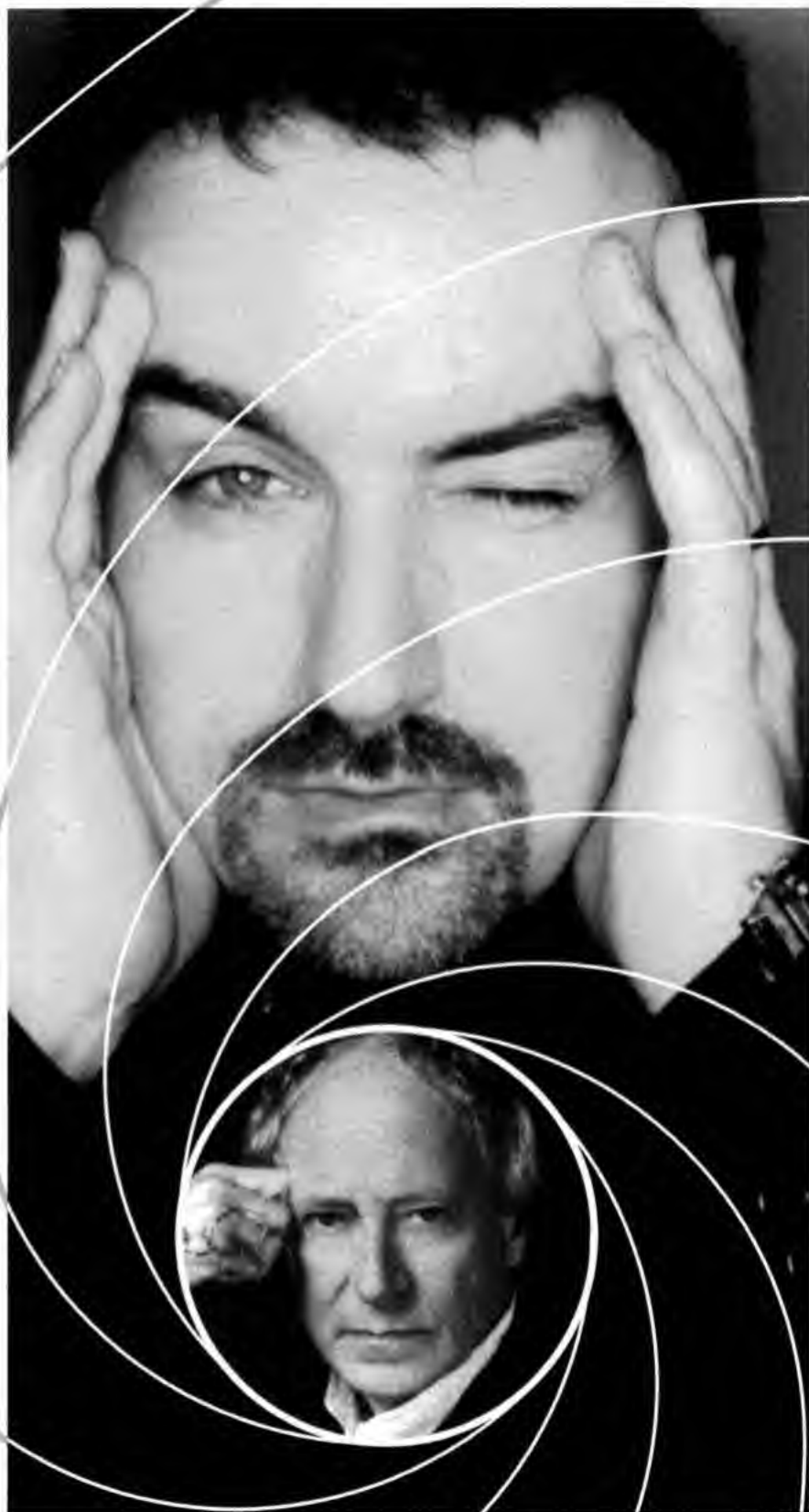
That was all two years ago, and for *Tomorrow Never Dies*, the Bond producers have learned the error of their ways. They have hired another new composer, David Arnold, and he has created as much of a Bond fan's score as possible.

The Songs

Arnold's understanding of the musical franchise was at the forefront of his hiring, and he originally set out to co-write a title song with Don Black which would then be incorporated into the score—the method fundamental to the success of what had gone before. Arnold describes it as “pretty stupidly obvious, but the lyrics are good. It's a bit of a nasty ballad. More like ‘Goldfinger’ than a lovey-dovey thing.” kd lang's vocals ooze the brazen sexiness that have always worked best for the series; as with *GoldenEye*, the title sequence is by Daniel Kleinman, following the death of Maurice Binder.

As the score proper began recording, however, MGM came up with another idea. Sheryl Crow now supplies the title ditty. It features none of Arnold's thematic material, and although the title appears in the lyrics, it was originally called “Until That Day (Tomorrow Never Dies).” Its appearance meant a name change for the song Arnold had already written, now relegated to the end credits: “Surrender.”

What won't be heard in *Tomorrow Never Dies* is the new version of the Bond theme by Moby. That was commissioned for the first of two soundtrack albums: the first, from A&M Records in late November, has the three songs plus a dozen cues from the first two thirds of the film's score. Another pure score CD is planned for release in January. Both MGM and Arnold share an opinion on the soundtrack market: “There are now two blockbusters a



Pop Goes the Spy

Shaken and Stirred ★★

EastWest 3984-20738-2, 11 tracks - 52:39

After more than 18 months in production, David Arnold has finally released his Bond tribute CD, on East/West in the U.K. and Sire in the U.S. Was it worth the wait? The answer is a resounding: sort of.

The standout is Martin Fry's "Thunderball," which Arnold fills with Barry-like orchestrations and his own '90s pop sensibility. Most of all, this "Thunderball" sounds big and ballsy, like the best Bond songs are. It's the only track that's more fun than the original film version.

Overall, the disc's best tracks are those that sound like what John Barry would have done—and in fact did. "Diamonds Are Forever," sung by David McAlmont, is a beautiful rendition. So is Shara Nelson's "Moonraker." Both sound like the '90s, yet both acknowledge and respectfully lift from the style that made them great.

Other pieces generate a response along the lines of, "Huh?" "The James Bond Theme," with LTJ Bukem, for example, is a 7-minute track containing, say, 30 seconds of the actual melody; the rest is lame sound design, along the lines of Eric Serra's *GoldenEye* score. (For a cooler version of the Bond theme, try Moby's new *I Like To Score* CD: Elektra 2-62094-P.) Then there's "Space March," an instrumental from *You Only Live Twice*. What's it doing here? Early reports had Bjork singing the title song, but it was evidently dropped to avoid conflicting with Bjork's new album. This is hardly a satisfactory replacement.

Another instrumental, a 9-minute "On Her Majesty's Secret Service," features Propellerheads, and it's pretty good. The melody makes more than a cameo appearance, and the arrangement and orchestrations are interesting.

Aimee Mann's cover of "Nobody Does It Better" is fine; so is Pulp's "All Time High." And Chrissy Hynde—the only performer on this CD to have actually sung a genuine Bond song, "If There Was a Man" from *The Living Daylights*—survives "Live and Let Die." These could have used more punch, however.

Finally, Natacha Atlas infuses "From Russia with Love" with a semi-Soviet accent, and Iggy Pop makes introspection depressing on "We Have All the Time in the World."

At just 52 minutes, the CD seems quite short. There are all sorts of songs that didn't make the final cut. (Where's "Goldfinger"?) *Shaken and Stirred* ultimately is a mixed bag, with brilliant, not-so-brilliant, and far-from-brilliant tracks.

-Tony Buchsbaum



An advert for Arnold's first pop release in the London Underground

week and you might only see one of them," says the composer. "If you like the music, that's what you'll go and buy. Then next week there's two more. The trouble is, it's got to be pressed and ready well in advance to catch that immediate interest."

Compounding that tall order was an early decision by the studio on how the film would be physically and chronologically scored. "They decided to send me scenes every month or so. I got the teaser to score, then a bit at a time." So by receiving the reels in the film's running order it meant that there would be a very short time for Arnold to do the final segments. "In fact," he recalls, "I got the last three reels of the picture three weeks before we recorded them."

The album's cues were required way too early—thus the end of the score could not be included on the first disc. Not an ideal situation, though not unique. John Barry visibly winced on being told Arnold's predicament:

"It's terrible," he says. "I had that situation on *Goldfinger*. The Fort Knox raid we recorded on a Monday after getting the scene Friday. That's also what happened when I did *King Kong* for Dino De Laurentiis. There was this problem where there were two *Kongs* on the way simultaneously like a race. They'd shoot two or three reels, cut them and hand them to me. It's not enough really. After shooting about three weeks, the other production gave up. So I suggested slowing up to Dino, but he says [mimics Dino perfectly], 'No thees ees not the way wee do it John. I gotta get it out for Christmas.' Anyway I ended up doing sessions all summer, and it went on and on. You don't know where you're leading—you should be able to look at the whole. You get forced into writing scene-by-scene which is a very unsatisfactory way to work. Poor David. I know that's not what he expected."

The Sessions

Over six months, an unusually large number sessions were held at Air Studio's Lyndhurst Hall in London. Each would be comprised of some 80 musicians led by Arnold's regular orchestrator and conductor, Nicholas Dodd. It was a substantial investment in the music, and nerves weren't helped by the very first session (the recording of "White Knight") being attended to bursting point.

"It was kind of nerve-racking, because the world and his wife were there," says Arnold. "Originally they wanted synth demos, to which I said 'no way.' I'd have been shooting myself in the foot. So much of it is in the size and the performance. So they agreed to let me score it properly. The director flew back from Thailand a day early. The producer, the editor—everybody was in the control room. Nowhere to sit, everyone stony faced. But it went down a storm. I've never done a film where I haven't been asked to change something, and they didn't ask for any changes at all. We did one cue and everyone was smiles and giving me the thumbs up.

"Although it was an exhausting six months, it's been the most rewarding movie yet. I've never had a director and producer so consistently happy."

The Philosophy

"I'm not running away from any of John's work but tipping my hat to it on numerous occasions, because that's what it needs," states Arnold. "Basically what I'm doing is his style with new melodies of mine. I'm not exactly going back to the '60s, but I love John Barry's scores enough to know what worked.

"I did talk to John about it, though, as someone I

pretended with the aid of musical artists of the day. Negotiations for available talent began while he short-listed the songs. Several artists came and went. Bjork recorded a version of "You Only Live Twice." Debbie Harry was attached to "Goldfinger," and Portishead guitarist Adrian Utley was originally to play a version of the Bond theme (ultimately going to LTJ Bukem). Going through several name ideas—"On Golden Bond," "Premium Bond," and "Bond-Age"—October 20th eventually saw the release of *Shaken and Stirred* in the U.K., with a U.S. release a month later.

"There are actually a few songs that I haven't liked," says Arnold. "I played with the idea of comedy covers of those. On *GoldenEye* I hated Bono and the Edge's theme song. It sounded like a neat, ironic exercise. No passion; no blood on the tracks. I thought of getting Vic and Bob to do it on the album." Also known as Reeves & Mortimer, that pair of surreal comics are no strangers to filmic re-takes: Vic Reeves's version of "Born Free" did surprisingly well in the U.K. in 1991.

Arnold's first meeting with John Barry (while working on the song collection) paved the way for his confidence to take on the score. As Barry relates it: "I was at George Martin's studio doing the demos for *Swept from the Sea* when George came in and asked if I knew

Barry relates: "David played me about four or five tracks, which I thought were terrific. He's kept the true Bond essence and given it a fresh twist, and cast it beautifully as well."

respect and admire. I didn't want to piss him off, really. He said he thought I was the one person who could do it—that from the guv'nor! Then we went out and got drunk!" They have met several times now, with Barry getting called in at one point to be interviewed for a documentary about the making of the new film. The real test, of course, came when letting one generation hear the product of the next. "I played a few tracks to John as well as the song. All I can say is thank God he liked them."

There is no avoiding David Arnold the Bondophile—it's in everything about the way he expresses himself over the project. "At the end of the day I'm just doing this as a fan—how I'd like to hear it. There's 35 years of expectation and legacy here—probably the biggest musical franchise ever. I don't want to see that get pissed away."

The Inbetweens

Skipping back a couple of years to *GoldenEye*, Arnold was in a position to say "yes" and "no" on incoming projects. A few passes gave him time to get underway a long-held dream project. The simple brief: a collection of his personal favorite Bond title songs reinter-

David, who was doing a Bond album. So we met and had lunch, and he played me about four or five tracks, which I thought were terrific. He's kept the true Bond essence and given it a fresh twist, and cast it beautifully as well. It's been a labor of love for him. I think it'll do hugely well; the first single has already done well." The Propellerheads' version of "OHMSS" went straight to number 7 in the U.K. charts—an auspicious start, and a success that immediately led to a rethink on one of *Tomorrow Never Dies*' major action cues. The huge car chase where Bond is on a car floor with a remote control ("Backseat Driver") was originally a huge orchestral track; now it plays with an added, relentlessly thumping series of rhythms and beats, to deafening results.



Not a SMERSH hideaway, but George Martin's Air Lyndhurst Studio, formerly a chapel.

Despite Mr. Arnold's remarks, here's Bond on a motorbike, with Michelle Yeoh, for good measure

A brief flirtation with TV's *The Visitor*, by the ID4 team of Roland Emmerich and Dean Devlin, provided a distraction between TND sessions. "We scored the pilot: 40 minutes of orchestral stuff—really big. It's the most expensive TV pilot ever, all done very quickly. Actually it's a great theme which I wish I hadn't wasted on a TV series!" He is less enthusiastic about *A Life Less Ordinary*, for the creative trio behind



The sessions at Air Studios followed a pattern of completing a maximum of three cues in a three-hour period. After a complete run-through of each new piece, Nick Dodd would meticulously dissect the performance; addressing individual musicians (by name), he would work right up to the clock's deadline. Lyndhurst Hall doesn't treat the players with a screen to follow the action, yet in every break taken you could hear someone whistle or hum the famous theme. On a couple of occasions, Arnold was flattered to learn his own themes were hummed over the cafeteria tables. The most easily identifiable new theme is led by the score's dominant instrument: muted horn. For maximum impact, it works superbly in the "Surrender" song. The love motif is emotive, appearing briefly in the teaser sequence before being fleshed out for flute elsewhere. There is even a suitably doom-laden baddie theme: heavy brass, but light-hearted.

Judiciously interwoven through his own score are the classic Bond and 007 themes. The guitar strums, string sweeps and horn parts are all there. The "da-da-da-da-da" brass introduction from *From Russia with Love* is in plentiful supply. On "Paris and Bond"—essentially the love theme—there is a brief

"As a lad, John Barry's music (for *You Only Live Twice*) just took my head off completely," reminisces Arnold. "That was it. This one had to be done with all of that in mind."

Shallow Grave and *Trainspotting*. Although Arnold composed 30 minutes of electronic score, only about a tenth of that remains with the film. His boxed-out credit for "Original Music Score by" appears at the end of the closing credits.

The Score

These diversions aside, Arnold was able to complete his *Tomorrow Never Dies* score at full steam. "The last 35 minutes is nearly wall-to-wall action music," he says. "I kept hoping I wouldn't run out of ideas! But it all works. You'll have to wait until the second album to actually hear the end, though."

Arnold is up-front about the immediate reputation he has garnered. "I'm the guy who's done loads of ridiculous, big anthemic nonsense. But I always prefer to do more personal emotional stuff. *Last of the Dogmen*—the music there was more me. Much more personal. The others are like a top layer. I love yearning stuff. That starts off my favorite cue we've done for this, which is this 'hold on to your trousers' bike and helicopter chase." This cue will be only on album two; building from Arnold's characteristic "yearning" it becomes propelled by layers of Vietnamese percussion, lasting five minutes overall.

phrase from *Diamonds are Forever*.

"When I saw *You Only Live Twice* as a lad, John Barry's music just took my head off completely," reminisces Arnold. "That was it. This one had to be done with all of that in mind. He's been very supportive. You can't get much better recommendation than when he says you should do it. He said he thought I was the one person who could do it—that from the guvnor!"

Arnold credits "the guvnor" in the liner notes for *Shaken and Stirred*. "That's very sweet of him," says Barry. "I'm so looking forward to his song doing well. *kd lang* has got such an incredible voice."

Speculating idly—what if Barry had not recommended him? "You know, I'd be a bit stuck," says Arnold. "It's difficult to imagine anyone else doing it with the film at heart. Realizing it needs to be you in the driving seat, with Barry alongside. I couldn't imagine Horner, Williams, Goldsmith or Zimmer doing it. I've no idea. There was talk of Graeme Revell and James Newton Howard. Over the last 18 months/two years it seems there's not been an awful lot to get excited about any more. I don't get excited by a Goldsmith or Horner score anymore. They used to be great. I still do about Williams, Barry or Morricone."

The Future

"I've been offered the next one" reveals Arnold. Will he get a better result of the use of his song? "I hope so." It is a vague territory to discuss right now. What is certain, however, is that the steamroller of Roland Emmerich and Dean Devlin just keeps on rollin'.

"I talked to Dean about *ID4 2* a while back. There's no concrete plans. He'll have to come up with a really cracking story. You can't have aliens coming back and blowing up the world again. So maybe they'd go to an Earth colony or something. But there's a few things to do first, like a remake of *Fantastic Voyage*. They've basically asked me to do everything they do, and they all sound really exciting." His next project is the much-

anticipated *Godzilla*. "I'm only getting two weeks off. Then I've no idea what I'm going to do for it. But like Bond, it'll be what I want; by that, I mean what the audience would want."

There is the possibility of another song album next year covering un-released tracks by Arnold. Then for the millennium new year he has been asked to compose a symphony to be performed live in Germany. You get the impression all of these things excite him, but there is still the fanboy in there wanting to indulge himself. "Bond to me is trying to keep it cool. It's metal-tip winklepickers. Loafers with steel-toe caps. I absolutely love it."

Special thanks to the composers themselves, Trish Hillis, Geoff Leonard, Chrissie Wild, Julian Knott.

Yesterday Lives Again

Back on CD: Octopussy

*Are you a true Bond fan?
Even if you are, there's more good news...*

Octopussy ★★★★★

JOHN BARRY

Rykodisc RCD 10705. 14 tracks - 37:20

You cannot be taken too seriously as a Bond fan without having read at least some of the original novels. James Bond's soul burns, and is held inviolate, within the pages of Ian Fleming's 13 addictive books on the incredible life of agent 007. One of the principal reasons why Sean Connery, George Lazenby, Pierce Brosnan, and to a lesser extent Timothy Dalton, functioned well in the role has to do with their physical bearing. Fleming created Bond to be intimidating; a ruthless dispassionate assassin with an obviously athletic disposition. The Bond series producers, Albert Broccoli and Harry Saltzman, publicly stated that one of the main reasons they selected Connery and Lazenby (both unknowns at the times they were chosen) had to do with the frightening animal presence both men had (still have?): though very big men, they moved like jungle cats, with fluidity, confidence and threat, and even sexuality.

Roger Moore, a truly lovable fellow, has all the menace and physical presence of Jerry Seinfeld. For me the Moore films really don't exist; from *Live and Let Die* through *A View to a Kill* the name was the same, but the true super agent was in limbo—Bond was being impersonated by an amiable, but wooden, substitute. Of course the personality of the series shifted to accommodate the less dangerous temperament of the new leading man, and this shift affected many aspects of the productions, including the music. It's not just Barry's frequent absence that would account for the change, because, with the conditional exception of *Moonraker*, the four scores Barry did pen for the

Moore Bonds are undeniably softer things than all of those he composed for Connery, Lazenby and Dalton, and I, for one, sorely missed that steely "gun metal" edge.

Having registered this caveat I now must admit that *Octopussy* is a fine score, and one which is awash in the Barry-magic. It is superior to *The Man with the Golden Gun* and *A View to a Kill*. However, both those scores have, in my opinion, meatier title songs. "All Time High" just sounds too American, as if, with the simple addition of some pedal-steel guitar, it would be the perfect musical bracket for some Clint Eastwood as Philo Bedoe slugfest. No, it's the eight tracks of incidental music that made the original CD such a collectors item, and they again work their stuff to make this lavishly packaged re-release a must-have. The score is thick, lush, and, at its peak, deliriously exotic;

even just the short intro to track nine is a beguiling and hallucinatory aphrodisiac. As with all of the new Rykodisc releases (reviewed next issue), it features dialogue isolated on separate tracks—maybe a plus for Bond fans, but an irritant to program out for collectors. Other points about this disc are all positive: its booklet folds out into a small poster on one side, with liner notes by Lukas Kendall and Geoff Leonard on the other; it's an enhanced CD with the film's trailer available after the audio tracks; and, most lovely of all, it's gonna take another big chunk of profits away from the auction-sharks.

-John Bender



IN THE COMPANY

John Frizzell joins the franchise that cemented two



Assignment to a high-profile blockbuster like ALIEN RESURRECTION would customarily be awarded to a seasoned veteran, but up-and-coming composer John Frizzell attributes his good fortune to "luck, hard work and brilliant agenting."

John Frizzell began his musical career as a child soprano with the Paris and Metropolitan Opera Companies, turning to composing at the University of Southern California School of Music and the Manhattan School of Music. His fledgling combinations of electronic samples and orchestral instruments caught the attention of Ryuichi Sakamoto (*The Last Emperor*), who hired Frizzell to contribute synth music and orchestrations for the futuristic TV miniseries *Wild Palms*.

TV's fascination with virtual reality was a boon for the young composer; now 31, as Frizzell's experimental music for *Wild Palms* led directly to his first series, *VR.5*. The dream-like nature of the show allowed Frizzell to display an eclectic musical range, moving from jazz to opera and tangos, material that was substantial enough to warrant a soundtrack album (for which he remained uncredited). Cable movies soon followed with *Undertow*, *Red Ribbon Blues*, and *Keys*.

Chief among Frizzell's strengths were his synthesizer mock-ups, original "temp" music which was good enough to stand on its own without orchestral re-tooling. Previewing music with a polished electronic sound was one of the keys to the success of

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NY OF ALIENS

composers' careers. Will he prove three-time lucky?



Frizzell's Hollywood mentor, James Newton Howard. Providing technical backup for the busy composer led to bigger projects for Frizzell. His creepy and sensual music gave *The Rich Man's Wife* a film noir touch it desperately needed. Other dark and impressionistic works included HBO's *Crime of the Century* and the Hitler opus *The Empty Mirror*. Late last year he tackled the antics of *Beavis and Butt-Head Do America* with dead seriousness, in the tradition of Elmer Bernstein's comedy scores.

James Newton Howard aided Frizzell in landing the high-pressure disaster movie *Dante's Peak*, stepping in to provide a few themes and the kind of brand-name support that studios appreciate more than new talent. But the real musical task of being heard over the sound effects fell to Frizzell's powerful score for percussion, electronics, and large orchestra.

Now *Alien Resurrection* has matched the composer with a director who appreciates the action genre for its cerebral possibilities. Jean-Pierre Jeunet has approached the fourth *Alien* entry with the same kind of stylistic intellectualism that distinguished his and Marc Caro's work on *Delicatessen* and *The City of Lost Children*. His European sensibility has inspired Frizzell to write a bizarre score which blurs

the line between the human and synthetic. The *Alien* films have always been more about fear than explosions, and Frizzell's dissonant fusion of orchestra and electronic samples is particularly unsettling.

Daniel Schweiger: *The Alien movies have a tradition of breaking in new talent. What is it like to join the ranks of Jerry Goldsmith, James Horner and Elliot Goldenthal?*

John Frizzell: I felt very fortunate, not only to be among those ranks, but to work with a director who's as talented as Jean-Pierre Jeunet.

DS: *What kind of music does an Alien film entail to you?*

JF: I try to think a little more in terms of the whole film. The first *Alien* was the most terrifying film I've ever seen. To follow in that tradition was probably the single most daunting task I could imagine.

DS: *What is it about your work that made Fox and Jean-Pierre think that you could score an Alien film?*

JF: When I first met Jean-Pierre, he held up a cassette that I'd sent him and said, "This is the score to my movie." So there was something in that tape that immediately struck him. Fox was very supportive of me in doing the film, especially their president of music, Robert Kraft. He'd given me a great deal of

Interview by DANIEL SCHWEIGER

support, and had wanted to get me on one of their big big films, which he did.

DS: How did you want to be different from the scores that had come before you?

JF: There are many new features in *Alien Resurrection*, but the eroticism that Jean-Pierre has given it is the bravest aspect of this film. I wanted to capture that passion with my score. So I would make the music very lyrical and melodic, then sharply juxtapose it with chaotic madness.

DS: How did your score evolve?

JF: Very few scenes had temp music in them, so I got to work with a blank slate. That was a wonderful way to create the score. The process was also very slow, because Jean-Pierre is very particular about music. I wrote a lot of music that worked, and a lot that didn't. Some music ended up in scenes that it hadn't been written for, and a lot of music was fitted into scenes and re-worked. There was no compromis-

ing on any aspect of the score.

DS: How does initially creating your score on a synthesizer save you from the pitfall of having a director fall in love with the temporary soundtrack?

JF: I do very thorough synth demos, which are detailed representations of what my score will sound like. But unfortunately, these demos are still "musical cadavers." While they represent where the "organs" all lie, they don't have any of the life and spirit that the final score will have. So it's up to a director to imagine what the orchestra will sound like, and to live with the synth demos until it's time to bring the live players in. That can be a bold step because the temped film never comes to life until you put the final score in. So in that sense, it can be a bit of a let-down from temping your film with orchestral music in the first place. It's a little braver to go my route.

DS: What kind of balance did you want to achieve between your synthesizers and the orchestra?

SCI-FI GETS REAL LOUD

Starship Troopers ★★★ 1/2
BASIL POLEDOURIS
Varèse Sarabande VSD-5877
11 tracks • 36:24

Alien Resurrection ★★
JOHN FRIZZELL
RCA Victor 09026-68955-2
14 tracks • 45:30

Reviews by
Brent A. Bowles

Action music is the most difficult kind of composition both to write and to keep fresh, especially when it's interpolated with the grandiosity of a science-fiction setting. Despite recent offerings by Jerry Goldsmith (*Air Force One*) and John Williams (*The Lost World: Jurassic Park*) that emphasized thematic unity and consistency of tone while offering intriguing orchestral variations, the rash of action scores in past months have been nothing more than intellectually devoid noise. Themes: yes. Character: no.

And character isn't something you expect in a film by Paul Verhoeven, the notorious Dutch director who's had his

highs (*RoboCop*) and lows (*Showgirls*). This time he delivers *Starship Troopers*, a deliriously violent, outrageously entertaining spectacle. The film is on first glance fun eye-candy, and most seem to agree its fantastically bad acting and cornball script contribute to its geek-set trendiness. A recent article in the *Washington Post*, however, labeled the movie as "Nazi propaganda," and Verhoeven's punctuation of the carnage with hysterical "March of Time" toned news reports proves that he's definitely messing around in those areas.

With that in mind, *Starship Troopers* feels like a comic-book adventure, then suddenly becomes uncomfortably fascistic, a duality which lends some pretty interesting interpretation to Basil Poledouris's music. Varèse Sarabande's album is a rousing representation of Poledouris's work, short yet comprehensive. The film's extended post-production allowed the composer a much greater amount of time to develop and record his music (noted by Jeff Bond in his succinct liner notes), and one wonders how much of the heroism in the action cues is simple expansion of the film's cowboy tone, or sharp intonations of

hokey propaganda.

Ironically, the score opens with the "Fed Net March," a patriotic hymn for the first of these news reports; the final moments of "They Will Win" is also the underscore for a report which closes the film, in which the tone of the propaganda and the score-proper blur. The remainder of the score is almost uninterrupted action music, with a few respites for some romantic string writing ("Punishment/Asteroid Grazing" and "Dizzy's Funeral") and atmospheric suspense music ("Hopper Canyon").

Poledouris's main theme, which makes its first appearance early in the opening of "Klendathu Drop," is a minor-moded military march with heavy brass backed by darting woodwind figures and the usual percussive underbelly. It's a rousing motif, but the darker element introduced by the minor key gives it an unsettling feel of desperate, futile gallantry. The theme appears again several times throughout the score, and though it is re-orchestrated for the ominous starship battle music of "Destruction of Rodger Young" and as a bombastic anthem in "They Will Win," it never

shakes the dark uncertainty.

The inclusion of Zoë Poledouris's electronica/alternative song "Into It" overemphasizes the pop-culture, *Star Trek* audience to which the movie is primarily playing. (Zoë, the composer's daughter, sings the piece on-screen at a graduation party.) Still, there remains the idea that Poledouris's super-heroic tone ("Tango Urilla" the best example) is quite possibly a satiric supplement to the mindless, unflinching patriotism in *Starship Troopers*'s future world. The disc's best and most effective cue is, not surprisingly, "Bugs!," which uses furious timpani solos and dissonant brass and string ostinatos to create a chaotic, repugnant atmosphere for the bugs, whom we are expected to dutifully hate.

Overall Poledouris's score is not as reliant on the long-line themes you would expect from the composer of *Conan the Barbarian* and *Lonesome Dove*; it's much more compact and militaristic, to the point where, on first viewing of the film, it's hard to remember the melodies. But on disc it exudes energy, creativity, and consideration.

Exceptional, well-written action music has been a constant in the *Alien* series.

JF: Sometimes it was a very challenging balance, because I'd have a sound that would emerge seamlessly from the orchestra and then work its way back in. The mixing process was quite slow and laborious. It was more detailed than a regular orchestral score. Technically, *Alien Resurrection* was a huge project. We mixed it with a 20-bit system, and had 96 tracks running.

DS: Did you separate the orchestral and synthesizer sessions?

JF: The synthesizers were all from my electronic demos, where I played all the synthesizer parts. For the orchestral sessions, I extracted all the imitative "orchestral" parts and replaced them with the real thing. When you do that though, sometimes the balance doesn't work. The live orchestra can make a big synthesizer sound small, and vice versa. So

it takes an intricate mix to achieve the dynamic sizes that you conceived of in the demo.

DS: How did you try to blur the line between sound effects and score?

JF: I wanted the synthesized sounds to be well-integrated with the orchestra, and at times to make the orchestra sound like it was synthesized. I wanted to switch back and forth between the two mediums. In a sense, that's a statement about the natural and the unnatural. Humanity is a subtext of the film. In the beginning, Jean-Pierre gave me the question, "Are humane actions the sole domain of humans?" And with this came the theme of playing around with certain characters having more human, melodic and heroic thematic material than other people.

DS: How do you make a real, live orchestra sound electronic?



Beginning with Jerry Goldsmith's jarring, charged horror music for the original 1979 film, the franchise has become not only the most consistently outstanding series of sequels in the pantheon of science-fiction moviemaking, but a continual source for varied, challenging film scores. James Horner took his turn with an exhausting action score to James Cameron's masterpiece, *Aliens*, and Elliot Goldenthal contributed one of the most innovative and influential post-tonal film scores since Goldsmith's *Planet of the Apes* for David Fincher's *Alien³*, a film that, thanks to post-production tampering and a close-minded fan base unwilling to accept anything other than Cameron's kinetic lead, still goes horribly underrated.

Alien Resurrection, touted as a combination of the horror, action, and dramatic elements of the previous films, and the distinctive, quixotic visual look of French director Jean-Pierre Jeunet (*Delicatessen*, *The City of Lost Children*), certainly rates a much better score than the mess by John Frizzell. The score is extremely disappointing, and remains listenable sole-

ly due to the excellent works it attempts to expand upon but only poorly emulates. There are moments of interesting orchestration, especially in the agitated action cue "They Swim..." and the unsettling anxiety of "What's Inside Purvis?" but Frizzell's music is too clearly an extraction from the series' previous efforts to amount to much on its own.

After a few tracks of quiet,

Batman sound we've heard far too much.

Throughout the score Frizzell attempts to combine orchestral music with synthesizer effects into a tone similar to Goldenthal's *Alien³*, but never achieves a successful intermingling. Though Daniel Schweiger purports in his fawning liner notes that "its [sic] hard to tell where one element starts and the other stops," the actual

string-laden suspense music ("Post-Op," "Docking the Betty") and the odd inclusion of Handel's beautiful "Prima Son D'Ogni Conforto" from "Julius Caesar," Frizzell drives into action cues alternating between Goldsmith's jagged staccato rhythms and the pounding beat in Horner's classic "Futile Escape" cue. Think screaming orchestral effects over loud pedal points, with the more tonal moments reeking of the gothic, minor-mode

results are much more old-sided; either the electronic complements the acoustic, or vice versa. The fusion into a completely alien soundscape that Goldenthal mastered is achieved sparingly in *Alien Resurrection*.

A good example is "The Aliens Escape," the disc's seventh cue, which begins as a driving electronic action piece. Strings grind high with the synthesizer to truly terrifying effect, but then Frizzell drops the electronics, bringing in full orchestra. He proceeds to drop-and-add several times, until finally settling on the acoustic, but with screeching trumpets, trilling French horns, and string writing virtually identical to Goldenthal's work.

And so it continues for track after track. Worst of all is "Ripley's Theme," a quasi-requiem which closes the disc. Frizzell tries to capture the unique identity crisis facing the Ripley of *Alien Resurrection*, but completely ignores the heroic elements which have made this character so interesting to follow after nearly 20 years. One can only hope that, like his unmemorable score to *Dante's Peak*, Frizzell's music remains far, far in the background.

JF: I would achieve this by taking instruments, say the French horns, and having them start on a note. Then I would slowly fade out that note, and have the woodwind section pick up on that same note. Then I would have the string section pick it up. It was all a matter of slowly crossfading so you wouldn't hear where one instrument stopped and the other began. That technique emulates the sound of the filter of



Frizzell in his studio with some otherworldly characters



an analog synthesizer being opened, closed, and changing waveforms.

DS: You use dissonance in a way that isn't as "harsh" as Elliot Goldenthal's score for *Alien*³. How did you make that kind of music "pleasing to the ear?"

JF: First of all, I think Elliot's score for *Alien*³ is brilliant. My own approach for *Alien Resurrection* was to write moments that were very dissonant and chaotic, but then to have thematic material come back in triumphantly to tell the story. That's why the score tends to be more "listenable," or melodic. The erotic elements of the film also lent themselves to more melodic writing than the other *Alien* pictures. The first *Alien* is about silence and space. The second film is about militaristic action. And the third one has all this religious tone to it. Because the fourth one is sensual, it lends itself to more lyrical writing than the previous *Alien* films.

DS: Do you feel there's a tragic quality to your score?

JF: I don't know if *Alien Resurrection* is tragic, but it does show the epic torture that Ripley has endured for hundreds of years. For her whole life, and beyond it, she's been dealing with these creatures and their offspring.

DS: Do you think you've been given more latitude with this film in terms of playing your music over the sound effects?

JF: When I started writing the score, I was very cautious of the sound effects. And in some scenes, I got out of the way. But in others, I completely ignored what the sound effects were going to be, as per Jean-Pierre's direction. But I think it's a really good thing

to be in touch with the people who are doing the sound effects, and I've done it on several films. We hear each other's work as the film goes along, so we create a unified soundtrack that doesn't sound like two separate entities battling each other. So there was also a very strong line of communication between me and the sound designer, Leslie Schatz. We communicated frequently about the scenes. He knew where I was going to push through the effects, and I knew where I should get out of the way. That set us up for a dub where we had very few changes in music or sound effects.

DS: What is it about Jean-Pierre's work that appeals to you?

JF: Visually, *The City of Lost Children* is the most exciting film I've ever seen. It just was so stunning, evocative, original and insane to me, that I felt a strong connection to his work the first time I watched it. I was absolutely knocked out.

DS: A lot of visionary foreign directors have their creativity killed when they came to Hollywood. Did Jean-Pierre's vision survive?

JF: Very well. I think he feels wonderfully about *Alien Resurrection*. It's the film he wanted to make.

DS: You've had a quick rise as a composer. How important was the support of James Newton Howard in such a competitive market for composers?

JF: I think the primary goal of every studio is to protect their investment. And protecting the investment means hiring a composer who is a proven entity. That's where it becomes so difficult to get a break. I've been very fortunate in what's come my way. What can I say? I've succeeded through luck, hard work and brilliant agenting. You've got to remember that I got *Alien Resurrection* from a tape. Jean-Pierre did not know who I was before he listened to it. Some of the music on that tape was from independent films where I literally made a few hundred dollars to score the movie, and spent everything on the orchestra. I had \$25 left after the end of my first feature, and I took the director to lunch with it. I knew that the most important marketing tool I had was my music, and that if I could get it out there, then I would make it. Record it, and they will come!

DS: Do you think that a composer like yourself is mostly remembered for genre films?

JF: I think I'll be remembered as the *Alien* guy rather than the *Beavis and Butt-Head* guy for the early part of my career. While I love both films, I also like to do a wide variety of pictures. That's why my next movie is *Jane Austen's Mafia*. It's just changing gears completely, and going for the biggest extreme that I could possibly find.

DS: You were probably one of those kids who had to sneak into the first *Alien* when it came out. What's it like to be part of pop mythology?

JF: It's a wonderful dream. If I had five years to go back and write the script for my life, then I would have sold myself short. I've been very fortunate.

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Doin' the *Mephisto* Waltz



film was produced by veteran television producer Quinn Martin, and little about the picture differs from a standard hour of Martin's television fare, which included detective staples like *Barnaby Jones* and *The Streets of San Francisco*. If anything marked the film as a theatrical effort, it was the unsavory plotline, involving an aging pianist, Duncan Ely (Curt Jurgens), who makes a pact with Satan to steal the body of a young journalist, Myles Clarkson (Alan Alda), regain his youth, and get it on with his own daughter (Barbara Parkins)! Understandably upset by this plan is the journalist's wife Paula (Bisset), who investigates the plot and comes up with her own fitting revenge.

Old School Horror

The Mephisto Waltz is a textbook example of the differences between the movies of a quarter century ago and today, and how those differences affect the use of music in film. The back of the Varese Sarabande CD case shows an image of Barbara Parkins holding the leash of a dog with a human head (one so poorly conceived that it's impossible to identify whose head it's supposed to be). This is the kind of graphic image you'd expect in an occult film today; it would just be done a lot better with CGI. But this image never occurs in the actual film, or at least in the currently-available video edition of it. In fact, *The Mephisto*

Waltz
is a textbook
example of
differences in
film music a
quarter of a
century ago

VARESE SARABANDE'S RELEASE OF *THE MEPHISTO WALTZ* COUPLED WITH *THE OTHER* (JERRY GOLDSMITH, VSD-5851, 13 TRACKS, 56:25) MARKS THE END OF A VERY LONG WAIT FOR ME. AS PART OF MY NEUROTIC DESIRE TO HEAR EVERYTHING JERRY GOLDSMITH EVER WROTE, I RENTED THE CBS/FOX VIDEO OF *THE MEPHISTO WALTZ* AROUND SIX YEARS AGO. I HAD TAPED THE TITLE THEME OFF A TELEVISION BROADCAST IN THE LATE

1970s, and had dim recollections of there being some scary music in the score proper, but for many years all I had to go on was the title music with its driving rendition of the reliable old *Dies Irae* sliding under a pounding piano and a diabolical, scratchy violin.

Studying the score as a thinking adult was a revelation. Not only was this one of the most stylish and virtuoso efforts in Goldsmith's repertoire, but it also blew away just about every other effort in the genre for sheer creepiness. Only *Alien*, the climax of Goldsmith's '70s avant garde writing, matches *The Mephisto Waltz* for the sheer range and disturbing qualities of its effects.

That *The Mephisto Waltz* has rarely been mentioned in the pantheon of great Goldsmith scores is surely due to the trivial nature of the film for which it was composed. In 1971, the occult horror

genre was still feeding off the success of Roman Polanski's 1968 *Rosemary's Baby*, while the huge popular success of William Friedkin's *The Exorcist* was still two years away. Major studio films on the subject were few and far between, but TV-Movies-of-the-Week mined the material as sensationalistic filler. Paul Wendkos's *The Mephisto Waltz* fell between the cracks of these two extremes. While released theatrically, its cast (with the exception of a young Jacqueline Bisset) and director were more familiar to television audiences, and despite some evocatively distorted camerawork, *The Mephisto Waltz* had the flat look of a made-for-TV movie.

The TV-stamp was no accident: the

Waltz is a horror film without graphic horror imagery, where violence and supernatural evil is suggested rather than shown. Even the film's dialogue is deliberately obtuse as to the Satanism at the core of the story; all of the movie's occult rituals involve the characters speaking in French (draw your own nationalistic conclusions here). Moody lighting and anamorphically distorted photography help to create the illusion of a supernatural presence, but this by itself would be disorienting, not necessarily frightening.

The horror of *The Mephisto Waltz* is generated almost entirely by Jerry Goldsmith's music, and it's a masterful effort. Goldsmith's title music is an inge-

nious combination of musical elements related to Mephistopheles: the pulsing, opening piano notes of Franz Liszt's "Mephisto Waltz" piece for piano, the scratchy, open-string violin notes used in that piece and numerous others (*The Devil and Daniel Webster*) to characterize the Devil, and the traditional Dies Irae plain-song chant, which bubbles up out of a cauldron of processed, electronic and acoustic sound. While any one or all of the traditional elements could have sounded old-fashioned or obvious, Goldsmith's treatment, with its range of frightening howling and deep, grinding growls from the lower strings, gives the material a freshness that suggests an ancient, timeless evil let loose in the modern world.

This is one of the most thoroughly atonal works in Goldsmith's career (and closely related to his concert composition *Music for Orchestra*, composed the same year), effortlessly matching the cynical screenplay by Ben Maddow, in which the "heroine" must make her own pact with the devil in order to triumph over her Satanist adversaries. Fear and menace are everywhere, even in "The Library," a scene in which Paula wanders off from a party at Duncan's house and sights some peculiar artifacts in the pianist's study. Goldsmith's knitting, densely clustered strings mutter and trill to themselves until one of Duncan's Dobermans enters, and Goldsmith greets its arrival with snapping col legno string effects, like the gnashing of teeth, and echoplexed flute motifs (which would become a standard cliché of TV-movie horror effects as the decade progressed).

The Dies Irae is used throughout the score as a rhythmic thread that binds all the cues together, while the skittish violin strikes at key moments to reinforce the presence of Satanic forces. As Duncan takes over the body of Myles in a Satanic ritual ("A New Myles") Goldsmith reintroduces and defines the suggestions of animal sounds he first applied to the main title: the lengthy cue echoes and rumbles with a collection of frightening vocalizations. The composer's lone Oscar-winning work, *The Omen*, is famous for this approach, but here the effect is all the more frightening because the sounds stop just short of coalescing into recog-



If you think this is scary, watch Mr. Jurgens in *The Spy Who Loved Me*

nizable voices: they're inhuman, neither voices nor animal sounds, and they conjure up an image of some terrible, demonic blend between the two.

Goldsmith's "love theme," such as it is, is derived from a fragment of Liszt's piano score, heard just after the transformation sequence as Alda is seen playing the Liszt piece with unaccustomed facility. The motif plays in a disjointed, fragmentary fashion in the early stages of "A New Myles" as the soul transference ritual begins—appropriate, since Duncan's desire for his daughter is the primary reason for his desire to possess the body of Myles. But the affection is tainted: it's Duncan's incestuous love for his daughter, the possessed Myles's love for the same woman who exists outside his once-happy marriage, and Paula's love for her husband, whose soul has been traded away and destroyed. The theme enters plaintively, hauntingly at the beginning of "A Night in Mexico," launching into a delirious, lilting waltz played over keening, cat-like voices as Myles makes love to his wife with the cool detachment of Duncan (in the video version I viewed, the waltz section was cut abruptly, obviously to delete nudity).

"Part of the Bargain" and "The Hospital" illustrate the consequences of Duncan's pact as Paula learns in a hallucinatory dream that her daughter must be sacrificed. The first cue uses submerged rushes of sound and an escalating, wild flute run to depict Paula's soul almost at sea as the dead Duncan appears to her, while the opening of "The Hospital" features a horrifying sting of atonal strings, grinding double basses and what appears to be the guttural groan of a serpent as Paula sees her daughter's illness. Goldsmith introduces an ingenious effect during the later scene at the hospital as Paula and Myles discuss the child's condition: when Paula mentions that her doctor has said the girl is suffering from some kind of "spinal infection," the gently pulsing music suddenly shifts to light, almost transparent textures of flute and chimes, disturbingly suggesting the sensitivity and fragility of the human spinal chord.

"The Latest Victim" returns to the score's hallucinatory mode as Paula is confronted in her dreams by Myles and Duncan's daughter, who embrace to a sweeping, eerie take on the piano fragment love theme, and after Paula awakens and begins to find differences in her husband's handwriting the music begins a jumpy, aggressive mode with strings leaping in hard pulses; the same approach marks "Dogfight." As the film comes to its conclusion Goldsmith scores the meeting of Myles, still possessed by the soul of Duncan, and Duncan's daughter, who has been killed by Paula and taken over by the soul of the jilted wife. Goldsmith's music is all cool, ambiguous flutes, similar to the aftermath of Paula's lovemaking with the "new" Myles in "A Night in Mexico." As the two displaced lovers embrace, the rapturous, sick love theme returns in full force, as does the pounding piano line of Liszt's Mephisto Waltz as the story concludes.

The minor nature of the film for which it was written practically precluded a soundtrack album for *The Mephisto Waltz*. For those who, like me, taped this score off of a TV broadcast or video, listening to the album has to be a mixture of sheer, stunned delight mixed with a little frustration. That tape masters for the

score still existed at all 20-odd years after the score's recording is something of a miracle. That a complete reconstruction of the score as heard in the movie could be created is a goal that is tantalizingly out of reach.

Unlike a concert piece, the recording of

effects are missing, such as the wolfish howls that occur early in "A New Myles," and the lurching, attacking low strings in "The Latest Victim" are mixed much lower than they are in the film. For completists, it should be mentioned that several cues were too deteriorated to make it

to the final album, notably a brilliantly rhythmic attack cue which uses some shrieking, dog-like string effects and effects from tuned mixing bowls as Paula reads a newspaper account of an earlier Satanic death attached to Duncan, and the pivotal appearance of the Devil himself, with the open string figure given a grim, pulsing tag as cloven footsteps

make their way towards the room where Paula has summoned Satan for her own bargain.

At some points the differences in the mixing actually lend an effective new slant on the material, particularly the novachord in "The Latest Victim," which gives a hair-raising, giddy strangeness to this part of the score. Somehow *The Mephisto Waltz* on CD is even more bizarre than it was in the film. The discrepancies between the score as heard in the film and on the CD merely point out the urgency that preservation efforts like the Fox Classics series have taken on: if the elements of a score from 1971 prove this difficult to track down, how much more difficult will earlier recorded works be to find?

This album is bound to be divisive among fans, particularly those who know Jerry Goldsmith from his more romantic work of the late '80s up until now. The kind of aggressive, shocking textures Goldsmith creates here would be unheard of in present-day film scoring, and the reason is simple: film scores today rarely have to suggest much of anything. If a filmmaker wants to show the consequences of Satanism in a movie today, that will call for a great deal of prosthetic

makeup, green goo and CGI creatures. Goldsmith's *Mephisto Waltz* couldn't be a more integral element of the film: without it, there simply is no presence of evil, no unnameable fears, no lurking, malefic threat to human decency. Just a sordid tale of adultery and incest and some fish-eye lenses.

The Other Selection

The final 22 minutes of *The Mephisto Waltz* CD are filled out by a suite from another obscure 1972 horror film, Robert Mulligan's *The Other*. While *The Mephisto Waltz* score hits the horror aspect of its story head on, Goldsmith took the opposite approach on Mulligan's adaptation of a Tom Tryon novel about the supernatural link between two identical twins. Like his classic film *To Kill a Mockingbird*, *The Other* dealt with its subject matter by viewing it through the eyes of a child, and Goldsmith based his score around a simple, bucolic melody that is one of the most beautiful in the composer's repertoire. Where *The Mephisto Waltz* assaults the listener with explosive dissonance, these disturbing sounds only flicker at the edges of *The Other's* title cue, rumbling beneath Goldsmith's delicate, nostalgic theme played by flute and later taken up by strings. The simple theme is whistled by one of the young boys in the film as a kind of clarion call to summon up his twin "other."

It's difficult to analyze the effect of Goldsmith's music on the film because Mulligan elected to use so little of it. Other than the title music and a couple of bouncing, lyrical renditions of the theme used for brief traveling and playing sequences, the score is virtually absent from the picture. This becomes a particular liability during the film's second half as the supernatural and terror aspects of the story come into play. Here elements of the story become frankly confusing, and Goldsmith's score might have helped to clarify things.

In addition to the bright, bucolic moments (highly reminiscent of Goldsmith's efforts on other rural '70s efforts like *The Waltons* and the TV-movie *The Red Pony*), Goldsmith wrote some sympathetic, melancholy material for the boys' mother (Diana Muldaur)



Jacqueline Bisset
fights for her
career in cheesy
B-horror movies

a film score is much more than just putting a microphone in a room and letting an orchestra play. *The Mephisto Waltz* was, in many ways, an even more elaborate and complex experiment in sound for Jerry Goldsmith than was the earlier *Planet of the Apes*. Musical and concrete sounds were recorded for the score separately from the main orchestra and played backwards or at varying speeds, with layers of distortion, to achieve the frightening sounds that make this score so unique. In most respects, Nick Redman and mixer Brian Risner have done an amazing job of recreating the sound of the original film score. Due to the deterioration of a few key elements, however, obsessives like myself may find that in the case of a few cues, the Varèse/Fox Classics album works as almost a new interpretation of the original score rather than an exact reproduction.

Probably the most noticeable example of this is in the main title itself, which is missing the reintroduction of the driving piano motif from the Liszt piece that plays during the cue's climactic statement of the Dies Irae theme. Here, as in the later cue "The Latest Victim," the eerie wail of a novachord fills the void left by the piano. A few of the score's unusual

and her relationship with them. Also included is a lengthy, jaunty evocation of a Chinese circus the boys visit, which

exists as a pastiche of Goldsmith's skill with Oriental musical styles. A highlight of the score which occurs about halfway

through the 22-minute suite is "The Game," music for a sequence in which one of the young boys demonstrates his

THE DEVIL IS IN THE DETAILS

Restoring the Waltz

Nick Redman has been at the forefront of the preservation of classic soundtrack music from the vaults of 20th Century Fox and other studios for many years, and has recently entered into a partnership with Varèse Sarabande to release the long-delayed Fox Classics soundtrack series. The decision to do *The Mephisto Waltz* and *The Other* was unusual in that these were two obscure movies which had a low profile even at the time in which they were originally released, let alone a quarter century later. But Redman's familiarity with the music of *The Other* and the recommendations of a number of people at 20th Century Fox convinced him that an album of *The Other* would be a desirable project. "I looked for it and found it, although it was in very deteriorated condition. We knew we would not be able to do an entire album of *The Other* and so we wanted something else to fill out that album; the only logical one to do was *The Mephisto Waltz*. I thought that if we combined those we could show two different sides of supernatural Goldsmith. You'd have his atonal style and his very rural, Americana style. It just worked out that we could save about 35 minutes of *The Mephisto Waltz* and every usable second of *The Other*."

The final shape of *The Mephisto Waltz* on CD offers a great-sounding, powerful recreation of the score, but it's one that sometimes differs from the way in which the music was presented in the film. For Redman, this was a result of practicality

and the limits of technology as well as aesthetics. A key to the process is the original elements themselves. "For those films that are made before 1953 the sources are optical, and sometimes nitrate optical film. After 1953 it becomes 35mm magnetic film tracks. Tape was not used for music recording at Fox until the early 1970s, so everything that we do comes from film elements."

For *Mephisto Waltz*, the score consisted of numerous elements recorded separately, some of which were impossible to retrieve during the album mix-down process. "I know that there are cues in *The Mephisto Waltz* that feature overdubs of the piano playing Liszt's 'Mephisto Waltz,' and we didn't have any of that. If an individual stem from a music cue is unusable, then we have to make a qualitative assessment. Do we junk the whole cue, even though we have the other seven component parts? Or do we say that we can live without that one strip, and although it may not be quite the way it sounds in the film, we'll have a good enough representation to include it?"

Although the lack of certain effects changes the character of some cues, Redman feels the unavoidable results were still well-worth preserving. "A lot of the cues in *The Mephisto Waltz* are 'naked' in that you can almost feel that there are holes in that music where Goldsmith pre-planned for other things to be happening. Yet at the same time this gives you a fascinating insight into the writing process and how a composer is able to work around effects which may eventually cover or lay over his music."

To Reissue or Not to Reissue?

Although Goldsmith expressed satisfaction with the combina-

tion of *The Mephisto Waltz* and *The Other*, he has generally not been in favor of reissuing many of his earlier works, feeling that he has been over-represented on CD. Redman's own *Raiders of the Lost Ark* (Williams) and *Poltergeist* albums have been controversial with some fans who prefer the original album treatments of these scores. Redman is philosophical about the need to balance the perspectives of the fans, studios, and composers: "Were I to have gone to Mr. Williams at the time of the *Raiders* album and asked him his opinion he would have said, 'That's all history now; why go back and change things? It worked the first time, there's no point in redoing it.' Most artists are rather shy, unassuming people who don't realize that



many people are interested in all the things which they might have considered to be uninteresting at the time." Redman points out that basing decisions solely on the desires of the composers would result in many soundtrack albums never being released at all. To Redman, there is a responsibility above and beyond his duty to the composer himself: "The first and major responsibility is the film company or studio that owns the music; they need this music preserved. And if we go to all the time and expense to preserve

this music, it makes sense to make it available to those who are interested in hearing it." While a composer may feel his original album treatment represents the best presentation of the music, restoring as much of the complete work as possible allows all the music to be preserved for posterity. It also has the advantage of offering something new to listeners.

Thank You, Mr. Newman

Differences in sound quality between projects is an inevitable consideration. In the case of the Fox series, Redman has had an advantage due to the contributions of the studio's legendary head of music, the late Alfred Newman. "Alfred Newman was a genius and he was far ahead of his time, not just as an artist, but as a man who knew that the preservation of music was going to evolve and change over time. We were able to make a full stereo master of *The Ghost and Mrs. Muir* because he was able to record it in a way that anticipated technological change."

At the same time, deterioration of some of these recordings is inevitable and completely unpredictable. "I have tapes of Shirley

Temple recorded in 1934 that are in terrific shape, far better than something like *Tora! Tora! Tora!*, which was recorded in 1970. Over the course of years some elements, through placement in a vault, exposure to chemicals, etc., have not survived as well as they should have. There are things people would love to have, like *The Egyptian*, which is highly requested, but which may not be able to be released as a soundtrack because it's not in good shape."

—Jeff Bond

psychic abilities by inhabiting the soul of a crow and taking flight over the surrounding countryside. Here Goldsmith gives full flight to his lyrical melody, with a characteristic use of a wind machine and swirling string glissandos to accentuate the boy's ecstatic feelings at the experience. In a premonition of later horror, images of a farmer's pitchfork intrude on the vision, each shot accented by the pounding of a single, low piano note interspersed with the lyrical string playing of the primary melody. As the second half of the suite continues, the boyish energy of the title melody fades in influence and the writing becomes increasingly moody, dominated by the melancholy theme for Muldaur's character and insistent dissonances, eventually ending the score (after a final, anguished minor key statement of the main theme) in a hopeless, dark pool of unresolved atonality. The final moments of horror, utilizing effects not dissimilar

**This music
is important,
both
artistically
and
historically**

from those employed in *The Mephisto Waltz*, are all the more powerful for having emerged fully out of the subtle dissonant hints of an otherwise melodic and bright title cue.

For me, these scores encapsulate the essence of Jerry Goldsmith's appeal as a composer in the '60s and '70s. There was something subtly strange and disturbing about even his most romantic efforts: lyricism emerged from an underlying structure of darkness, marked by the heavy tread of his double bass lines in many scores. When he launched his dissonant forces without compromise, as he did in *The Mephisto Waltz*, the results were as disturbing as anything ever written for the screen. Yet his lyrical melodies for *The Other*, *The Illustrated Man* and others are touching and deeply felt, all the more so for being able to make their effects felt over a background of brooding, icy horror. Goldsmith

created a rich Americana feeling in his bucolic scores without really mining the expected sounds of Copland as many of his contemporaries did. While Goldsmith's output from the late '70s on has been very well documented with recordings, there's a wealth of material yet to be released from the '60s and early '70s, when this prolific composer was just entering his prime and consolidating his reputation as one of the finest artists to enter this field. While Goldsmith's current output is still remarkably strong, I hope attention can still be directed toward this defining segment of his career. *The Mephisto Waltz/The Other* album, coupled with the recent restoration of *Planet of the Apes*, marks a great start towards this goal. That some of this material may not survive 100% intact from its original state, or that Goldsmith himself may wish many of these scores to remain buried, should not be a consideration. This music is important, both artistically and from an historical standpoint, and so are the efforts to preserve it and make it available to the public. **FSM**

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Stone Makes a Detour

U-TURN MARKS A TURNING POINT FOR OLIVER STONE, A FIRST SIGN OF HIS MUCH ANTICIPATED GROWING-UP. THE DIRECTOR HAS LONG BEEN REGARDED AS A CONSTRUCTOR OF THEORIES, A PRIVATE EYE TRYING TO CRACK A "FOSSIL RECORD" OF MEDIA CLIPS, SOUND BITES, SECRET DOCUMENTS, AND INTERVIEWS. HE HAS TYPICALLY TOLD STORIES THROUGH ASSEMBLAGES OF EXTANT "EVIDENCE,"

piecing together "proofs" of a fictionalized "truth," then selling them on us with his documentary style. With *U-Turn*, however, Stone discovers what it is that Postmodern collage really does, as he begins finally to confront his modus operandi through his work.

U-Turn takes place in the town of Superior, Arizona—broken-down, in the middle of nowhere, home to all manner of "inbreds," eccentrics, and psychos. Or at least through the eyes of Bobby Cooper (Sean Penn), an interloper forced to make a pit stop in the sun-baked town when his car breaks down on his way to clearing his drug-money troubles in Vegas. Bobby is the "man with a past," but we are never shown anything specific about that past—just Bobby's current predicament and his attitude towards it. He has a sizable quantity of cash on hand with which he must pay a debt, and once he has done so, he hopes to disappear into the romanticized



California of beaches and sunshine.

Superior, Arizona, however, is not the sort of place to let visitors go before hooking a line into their wallets and shackling chains to their ankles. For Superior is a land of opportunists who use people for strictly economic and political gain. Until

Bobby's arrival, there is a balance in Superior; its denizens, in all their conniving and trickery, each have attained equal leverage against one another—each seemingly knows the "dark and dirty" about strategically important others, which prevents anyone from taking full advantage of anyone else. Offices, positions, titles, etc., are entirely ironic, in that roles established in the name of traditionally democratized institutions are contradicted by the opportunistic political reality

behind them. The people seem content with playing their roles according to a purely political reality; they consciously combine what once were opposites—the image of the ideal against the de facto

"corruption under the gilding"—and perform them together, in a Postmodern sense, as a single "way of the world."

In Oliver Stone's mind, Superior is a picture of greater America, painted in the colors of what have conventionally been typified as "conspiracy," "incest," and "dirty politics"—the stuff of crime noir; only now the portrayal makes the case that to call it criminal would be outmoded. It's a vision that Stone consistently has avoided, choosing instead to stand on the side of old-fashioned truth/falsity and individual character. But with *U-Turn*, he finds himself coping with its irrefutable reality for the first time.

Enter Bobby, who has absolutely nothing on these people. With his shady baggage and his nihilistic outlook, he is the product of long-exhausted Modern stock: the Anti-Hero. He stumbles into town under the aegis of our sympathies, exuding a familiar dirty masculinity and "cool." We start out laughing at the Superians for their utter ignorance, and Bobby even cracks a few wise ones at their expense.

Superior is a picture of greater America, painted in the colors of crime noir

However, Bobby is the outsider. Little does he know what a tight strategic game he has wandered into. As he begins to perceive the politicality of everything around him, he grows anguished over having been drawn onto the playing field without having understood the stakes. For Stone sets Bobby up as the Last Self, in a story about Postmodernism's erasure of the Self. Bobby, last relic of High Modernity, finds hell in

ble)" ideals of a nihilist. It's this radically anti-political outlook that, unfortunately for Bobby, makes him the perfect "prey" for the relentless political mechanism that he so wrongly believes he is simply "driving through."

Grace, in her multiplicity (she wears the suit that best serves her strategic interests, which in turn reflect the politics of the social terrain she inhabits), is the fulcrum

video is refreshingly turned on its end, used not to reveal a "true" view incongruous to deceitful appearances, but rather, to offer a visual history that conforms to appearances. It changes along with the shifts in strategy made by the various Superian roles as they take advantage of Bobby's naiveté. The effect is stunning; we suddenly are challenged to confront the validity of documentary-style presentation as objective view and to perceive it instead as a reflexive "mirror" surface, in which we see reflected back not our Selves but rather the cultural conditioning that comprises our ways of seeing. This solidifies the reflection upon our audience-world of the critique effected by Grace, and indeed, the whole of *Superior*, upon Bobby's character type.

When Bobby's anti-hero meets his predictable destiny, it somehow seems more than just the run-of-the-mill James Dean casualty. For *U-Turn* is Oliver Stone's swansong to the Self; he buries Him, bidding adieu to the Age of Anxiety. In the film's finale, there is one wonderful shot in which the camera's gaze leaves Bobby, the beaten and burned simpatico through whose eyes we have filtered the film hitherto, for good, spiraling upward to join the vultures looking down in glorious God-cam upon the stark Arizona landscape containing the Modern's brutal end. We at that moment are shown clearly, boldly, that this Last Self, which we had so clung to and had so wished to see escape adversity, never had anything to do with our seeing to begin with.

Underscoring Hell

Regarding Ennio Morricone's score, 42 minutes of which is presented on Epic/Sony's soundtrack release (EK 68778, 23 tracks, 70:25) together with ten songs, the music does the best thing it could do: it underscores the film's manufactured Superian landscape and by-product characters as the pastiches that they are, while maintaining a straight and honest approach at the same time.

While this may at first also seem the easiest approach, it's actually quite a trick, as the depthless surface identity of each of the film's elements is constantly changing. This makes it difficult to score one scene one way without having it seem ironic in the next. Morricone can't be scoring anything underlying, because that would countermand the film's emphasis upon a lack thereof; rather,



Bobby (Sean Penn) can afford to laugh at the residents of Superior AZ—for a few minutes



Superior. It is at the height of his torment that we lose our sympathy for him and instead come to laugh at him for so allowing himself to be led along by his heartstrings, for clinging to naïve, romantic dreams of a "Promised Land," and for letting himself be had by the transparent. Bobby is a Holden Caulfield in search of intimacy and the Real, only out of his time, and thus unawares as to the depthlessness and complete politicality of such things. He gets suckered for all his material worth because he refuses to accept the ruse that is the shape of existence in Superior, while it plays itself out all around him, through him, and ultimately, at his expense.

The part of Bobby's misfortune that stems from his liaison with Grace McKenna (Jennifer Lopez)—femme fatale, daughter/wife of wealthy land boss Jake McKenna (Nick Nolte), and town whore—is an intimate, morbidly comic examination of the folly of an heroic (or anti-heroic) figure grasping, in all his outmodedness, at imaginary ideals—even though in Bobby they happen to be the "escape and live it up (for as long as possi-

about which our perspective turns as we gradually recognize that it is the attitudes of the initially sympathetic Bobby, and not the ways of those far-out, eccentric Superians, that are out of place. The (perhaps painful) honesty of Grace's various posturing—at one moment loving towards Bobby only to curse him the next, and sometimes both at once!—force a startling interrogation of everything presumed to be basic for Bobby's character: What is "love?" What is "escape?" Mere political constructs? Additionally, there is the havoc and death wrought as a direct result of Bobby's "passive" intervention, further indicating, to ridiculous heights of gore, the utter aberration of everything Bobby represents. The real shocker is how smoothly Bobby is transformed from his oddly post-'50s "cool dude" into something not far removed from 19th century French playwright Alfred Jarry's bumbling, nonsensical Ubu.

Just as our attitude towards Bobby and his growing problems shifts from sympathetic to mocking, so does Stone's. His trademark style of projecting psychological interiors through snippets of candid-looking

he scores in the abstract, creating a weird ambiance around story elements and characters, that does not portray them in any particular light, but rather, ambiguously.

The music tells us in familiar terms how everything in the film is constituted, bringing in all sorts of descriptive clichés that approximate a sense of the "Chicano West," as well as of numerous character tropes. But, it is by turn entirely unconcerned with, and unrelated to, the motives of any character at any given moment. This works incredibly well to unsettle our understanding of how film music portrays people and events—Morricone's score directs us to perceive reality as that which appears on the surface, and thus identity also as it happens to be performed in a given instance. In giving us musical explanations that never escape their clichéd mode, nor ever comment on that mode, the score enhances one of the film's main thrusts—that characters are constituted and driven solely according to the socio-political framework which they inhabit, and at all times are truly the "walking dead of culture."

Morricone employs a number of motifs

over an extortion. The music is for Grace purely in the sense of her strategic role, which incorporates sexuality and other identity politics; all sense of the character's personal would-be "affect" is, importantly, left mute.

Material for the central character of Bobby is a hodgepodge of "cool" textures, with a twisted jazzy piano, bass, electric guitar, wailing sax, and what is perhaps a zither, playing—surprise!—another repeating four-note motif. We have our prototypical cool male anti-hero scoring, but again, nil in the way of any sympathy or intimacy, beyond the cliché. With this music, Morricone sets up from the start the point to which Oliver Stone eventually wants to lead us: that Bobby is a type beyond his time, deluded in thinking of himself as being in any way autonomous.

There are two wonderful cues in the film that are quite effective in realizing Stone's thrusts in musical terms. The first is entitled "Hallucination Walk." It is a tiny cue (less than one minute in length), yet it offers

licks and a Latin drive, that one might find attached to a Club Med ad. In its sheer commercialness, it signifies the temporary week-long escape that is the built-in safety valve of the capitalist scheme, and which also is the nostalgic, commodified replacement of everything Bobby thinks it is. Here, his naiveté is exposed decisively, and we are brought, through the deft scoring, to fully mock Bobby for his failure to see through the transparent.

The remainder of the score, for the most, underscores setting, creating a twangy Southwestern folk atmosphere that's deliciously Morriconean with its Spanish guitars, harmonicas, airy string effects, and yes, even Jew's Harp. Such utterly parodic music advances the notion that even setting terrains are manufactured components to a fierce political mechanism. We as viewers see through the guise immediately, thanks to the music; Bobby to the very end is unable to, making him more out of place and ridiculous with every next scene. Finally, he is brutally engulfed by this post-modern reality, to great comic effect.

Overall, Ennio Morricone's *U-Turn* score

Morricone employs a number of motifs and textural devices to identify characters, including some thin and airy brass, guitar, and low, moaning sonorities that recollect the primitive, guttural vocalizations from his classic scores for Leone.

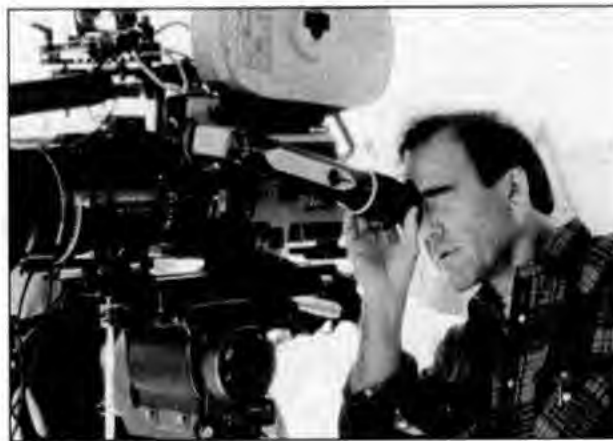
and textural devices to identify characters, the most prominent theme being that for Grace. It is a four-note motif, strictly confined by its minimalist setting, scored generally for solo alto voice, some thin and airy brass, guitar, and low, moaning sonorities that sound like someone blowing over a wide PVC pipe and which recollect the primitive, guttural vocalizations from Morricone's *Dollars* scores. Grace's theme is played slowly and evenly, precluding us from drawing any sense of femme fatale-ish menace from its repetition; it is also prevented from ever becoming a love theme due to its static casting. The only things we draw from it are obvious: the voice stands for the feminine, while its often orgasmic oohing denotes Grace's whorish sexuality (aided by the neon "glow" of sexy guitars and flirtatious brass).

Being what it is, the music never confuses us by making Grace decidedly any one way, and thus never traps itself in such an irony as, for instance, playing a love theme

deep insight into how we are told to view Bobby. Amidst its off-kilter barrage of various boom-boom percussion—a Morricone staple—and aleatoric string plucking, Grace's theme is articulated several times in different registers as tired moaning, signifying blatantly her role as a whore. Bobby sees her this way, too—we know this because we perceive her through his eyes in this scene—but falls for her anyway. However, his hallucinatory state serves as his alibi for the moment, and so we don't

yet question his status as simpatico; but again, Morricone lays the groundwork for a great subversion.

The other telling cue is unfortunately not on the CD. It consists of music underscoring Bobby's attainment of a train ticket to salvation, or so he thinks. The music can only be described as the kind of tropical paradise travelogue, with lots of warm, sunny, happy



is pleasantly in keeping with the composer's modern norm, scored for an off-the-wall ensemble thrown together under the aegis of the Accademia Musicale Italiana and expertly tailored to the film for which it was written. This music is key in reinforcing many pivotal elements of Oliver Stone's *U-Turn*, and helps to make it one of the best films of the year.

FSM

SCORE

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OF CURRENT
RELEASES
ON CD

RATINGS

Best ★★★★★
Really Good ★★★★
Average ★★★
Weak ★★
Worst ★

Goldsmith's Bear Necessities

The veteran appears to be entering a great new stage



The Edge ★★★

Jerry Goldsmith
RCA Victor 09026-68950-2
10 tracks - 38:05

Review by Doug Adams

The Edge is David Mamet's '90s riff on male bonding. Men go out into the forest, men go primitive, animals are killed, friendships are formed. However, while Mamet staples like the double-cross are still present, this time it's the stout, wealthy Brit who prospers, not the hairy, virile, woman-stealing snake. It's *Call of the Weenies*—and pretty good! The film is well paced and intelligently told, if slightly predictable. At first the characters seem thrust into their predicament with little development—i.e. we don't care if they live or die—but that way we learn about them by how they cope and how their modus operandi change over time. Not only was this a great way to

illustrate character (it's the plot as a foil), but the movie gets into the thick of things so much quicker. How portentous is a fashion photo-shoot anyway? If you're doing a movie about survival in the wilderness, get them out of the cabin as quick as you can.

Jerry Goldsmith's score is hands-down great. I've been vocal in the past about how Goldsmith has changed, and how, even though I respect his decision to alter his style, I prefer his older work. With *L.A. Confidential* and now *The Edge*, it seems as if Goldsmith has officially entered stage four of his musical career. He has never balanced his 20th Century side with his Romantic side as smoothly. *The Edge* has another sweeping, emotional theme at its heart, but it stays back and doesn't try to over-sell itself. It's a drifting minor tune that's gentle, dreamy, grand and ominous all in one stroke. There's some real musical meat on these emotional bones, too: strings and woodwinds toy with repeating thirds in the background, adding just enough motion to the melody line so that it doesn't sound like it's suffering from the same whole-note chords that crippled *The Ghost and the Darkness*. It's a great theme for the film, because it never apes the "going native" side of the story. Can you imagine how overdone the nature scenes would have felt with throbbing drums? Nature is an enigma in this story, and

continued on next page

The Peacemaker ★★★

HANS ZIMMER
Dreamworks DRMD 50027-2
5 tracks - 54:43

Hans Zimmer established his credentials in film music by drawing on ethnic and period material. His score for *The Peacemaker*, the post-Soviet nuclear threat action thriller, may appear to be just another boom-boom disc to those who can't hear past the crescendos. But in fact this score is a return to early Zimmer style, reaching into the music troves of Russia and Slavic Bosnia.

Track one, "Train," is an important mood-setter for the film with continual homage to Prokofiev in the style of "Cinderella" and "March of the Three Oranges," especial-



ly in the use of trumpets and trombones. The string section's clock is always ticking, while the brass advances the unstoppable and inevitable train. Russian men's choral music is frequently used da lontano as an instrument. Bloody tenors abound. And it is here that the "Peacemaker" theme emerges, a sort of hip inside-out and extrapolated "Marche Slav."

The most Zimmeresque (sorry about that word) cue is track two, "Devoe's Revenge." Ironically, the music is composed not by Zimmer, but Gavin Greenaway, another composer in Zimmer's shop. As such, the cue sorta out-Zimmers Zimmer as Greenaway pulls mental outtakes and cadenzas from *Black Rain*, and generic *Rock* which is generic *Backdraft*, and prods it all up and down for five minutes-plus. This action cue is so generic it could be transferred to any other movie the way Bernard Herrmann's cues in the CBS library were used in everything from *Have Gun Will Travel* to *Twilight Zone*.

Only in the third track, "Sarajevo," does Zimmer's music take full possession of the serious themes and conflicts in the film, giving us pain and mystery, obsession and danger, and the quiet rage of a broken heart in war-brutalized Bosnia. Punctuated with an acoustic cymbalon, bloody tenors, and manic yearning, the music is absorbing. The themes and motives are all folk and familiar, but in Zimmer's expert hands they become a cause for weeping, for pity, maybe even understanding of the crazed and disconsolate mind and movement that wants to explode a nuclear bomb at the United Nations. "Sarajevo" is the musical epicenter of the CD and everything else is unbridled or excessive expression at the fringe.

The power of Zimmer is still his ability to score classic

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and romantic symphonic material in the rock and electronic idiom. *Peacemaker* delivers, and in one cue, "Sarajevo," makes a point to be savored.

-Edwin Black

Rebirth of the Budd ★★1/2

ROY BUDD

Sequel NEMCD927

25 tracks - 72:16

Roy Budd was first and foremost a jazz musician; because of this, his theme for the 1971 Michael Caine film *Get Carter* is considered by some to be his best composition for the cinema. I tend to agree in that it is the piece with which he had the opportunity to make the best use of his inspirational center: jazz. *Get Carter* is one of the hardest, coldest mob films ever made. Though not overburdened with gratuitous violence, the film is unrelenting in its focus on the true character and experience of ruthless criminals—this ain't a funny flick! (There is one priceless situational gag/double entendre which must be seen to be fully appreciated that involves Caine's exposed penis and its metaphorical relationship to a major firearm.)

Budd's *Get Carter* main titles track is precisely akin to, and every bit as good as, Schiffrin's best, such as his themes for *Magnum Force* and *Enter the Dragon*, or cuts like "Ice Pick Mike" (*Bullitt*) and "Scorpio" (*Dirty Harry*). For the record "Rebirth of the Budd" features the first clean digital release of Budd's jewel: the two previous versions from the same firm, Castle Communications, incorporate

the sound of crashing surf throughout the track. In his liner notes Steve Hammonds talks of a potential *Rebirth 2* that could include Budd's 10-minute "Car Chase" from *Fear*

Is the Key—please do, and also please have it be, like this *Get Carter*, free of sound effects!

Speaking of *Fear Is the Key*, the great title track is on this collection, previously on *The*

Sound Spectrum, but this disc also includes the second best track from that score (after the "Car Chase"), "The Hostage Escapes," a superb
continued on page 46

(*The Edge* continued)

it's as grand as it is deadly. Goldsmith doesn't need to characterize it as a sentient entity because it's all things at all times—provider and killer in one. He uses both his distant melody and some more violent ideas, but neither goes over the top in either direction.

Bart the Bear

Also present is one of Goldsmith's so-obvious-it's-brilliant motifs which represents the story's killer bear. (It's the sound produced when several trombones slide a dissonant cluster downwards while removing straight mutes.)

Wisely, there is an exposition/explanation of this theme early in the film when Alec Baldwin throws a bear-skin rug over himself in a gag to surprise Anthony Hopkins at a birthday party. It's like the *Jaws* theme, where the threat is set up before

Da Bear—he makes beautiful music, no?



it's realized. Later in *The Edge*, when we actually see the bear, we hear this motif again. It conjures the same animalistic sense of danger because we have already learned to feel uncomfortable when this sound is around.

Some of the best spotting of the film happens during one of the bear scenes. Hopkins and Baldwin have decided to kill the bear and are in the process of luring it to its death. They stand silently in the forest waiting for the bear to arrive and the music takes the form of long, slow, dis-

sonant string chords. They come in a steady rhythm without growing or fading... and then they stop. In film language, what does this mean? A steady pattern is made then broken—this means something has got to occur, right? Wrong; we pause for a few seconds, then the pattern begins again. And it stops again, and it begins again. This might seem elementary and silly, but it is brilliant in the film. Every time the music stops we wait for something to happen; it's such an ingrained equation in our minds—something always comes along to fill the silence. There is an effective scene in *Jurassic Park* where a raptor jumps out behind Laura Dern and scares us all, but if you're paying attention, you know it's going to happen. The camera is zooming in rapidly, the music is building, and the dinosaur jumps out. It's a little scary, but it's mainly fun because you're expecting to be scared. It's a rollercoaster, because you're making a bargain with the film to let it thrill you.

But, *The Edge* is more grown up than that, and it doesn't want to feel so easily packaged and palmed. Sure it's a forgone conclusion that the bear will eventually show up in this scene. The only question is when, and Jerry Goldsmith won't tell us. It's like he continually takes a breath to say "now," then doesn't speak. By the time the bear does show up, he's cried wolf so many times that we're actually surprised. It's not unlike the climatic scene of *L.A. Confidential* in which the music builds and

builds, but doesn't tip off the exact moment of a climactic gun-shot—if anything, the sound effect interrupts the music. In both these instances, Goldsmith is dancing around with cinema's usual cadences, and it makes things completely come alive for the audience.

Polytonality

Still more musical interest can be found in *The Edge* in a three-chord piano motif used extensively for the wilderness trekking. Goldsmith seems to have a new interest in polytonal or quasi-polytonal harmonies. (Polytonal harmonies are, in their simplest form, different chords played at the same time.) Ignoring the fact that these chords can be interesting to listen to, they serve an important structural function. There is material in *The Edge* that is strictly tonal and there is material that is strictly atonal. Polytonal chords are neither, or both, depending on how you look at it. In *The Edge*, they act as a part of the score that is related to both the tonal and atonal so we never feel like he's pushing "now nature is good" or "now nature is bad" buttons. It's a dramatic and musical continuum which is constantly shifting its weight.

The Edge isn't the best score of 1997, but it's certainly among the top-five. More importantly, it's some of the best Goldsmith in a long time. Many of his '90s scores have sacrificed mentality for emotion; here he strikes the perfect balance. If he can keep this streak going, boy are we in for some great scores.

DEADFALL



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John Barry's *Deadfall*

First time on CD! John Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two never-before-heard alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. *Deadfall* was released on LP at the time of the film's release and has been unavailable ever since. Liner notes by Jon Burlingame. • \$16.95

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SHARP AS A RAZOR & TIE

One Label's Releases in Review



The Saint ★★★

EDWIN ASTLEY

Razor & Tie RE 2156-2

12 tracks - 28:49

It's rare that a composer winds up writing both the title music and the underscore for a television series; even rarer that the style of the title music finds its way into the underscore of an episode itself. A notable exception is Edwin Astley's album for the old pre-007 Roger Moore series *The Saint*. Astley's signature motif for Simon Templar was an instantly recognizable six-note theme performed by flute and xylophone doubled by an eerie, ethereal vocal that always appeared at the opening of each episode as Moore was introduced with an animated halo over his head. Astley then developed the theme with increasing brassiness as a bow to the '60s spy style originated by John Barry. This brief but enjoyable album carries forth the Saint's characteristically suave, cocktail lounge appeal, adding some sneaky spy piano, tinny, muted brass and bass electric guitars to the mix for everything from chase cues to bluesy romantic music. Despite the varied mix of rhythms and moods, this is a cohesive album, and I direct the listener to the atmospheric, oriental-flavored cue "Ying-Tong-Piddle-Ay-Kilt," which currently sits at the top

of my list of most entertaining track titles.

-Jeff Bond

Secret Agent ★★★

EDWIN ASTLEY & KEN

JONES. Razor & Tie RE-2151-2

12 tracks - 32:09

Astley's *Secret Agent* is another spy album ennobled by the direct connections between its theme, although in this case it's a theme that American audiences are completely unfamiliar with. When the Patrick McGeehan spy series *Danger Man* was syndicated in the States, it was retitled *Secret Agent* and given a new theme song, "Secret Agent Man," that went on to great fame as it was performed by such artists as The Ventures and Johnny Rivers. Composer Edwin Astley's original title theme, "High Wire" was equally memorable with its vintage '60s harpsichord and *Peter Gunn*-like rhythm. But while "Secret Agent Man" puts forth a rather downbeat fatalism regarding the suave superspy occupation ("...they've given



you a number, and taken away your name... odds are he won't live to see tomorrow..."), "High Wire" is propulsive, snappy and upbeat. The *Secret Agent* scoring overall is far more action-oriented and dynamic than the lounging music for *The Saint*, with improvised jazz chases, bongos and harpsichord and a big, brassy sound that clearly

owed its inspiration to Barry's Bond scores. That's not to say that this album is a substitute for any of Barry's works; it's still low-budget TV writing, but it has its own enduringly cheesy appeal.

-J.B.

The Man from U.N.C.L.E. ★★★

JERRY GOLDSMITH,

GERALD FRIED, VARIOUS

RCA 74321 24179-2 (U.K.)

24 tracks - 55:09

The Man from

U.N.C.L.E./

The Music from

U.N.C.L.E. ★★ 1/2

JERRY GOLDSMITH,

GERALD FRIED,

VARIOUS

Razor & Tie RE 2133-2

15 tracks - 33:26

These are reissues of the two *Man from U.N.C.L.E.*

albums arranged and conducted by Hugo Montenegro at the time of the series. The difference is that the Razor & Tie CD highlights 15 tracks, while the RCA album from England features the complete contents of the two RCA Victor LPs, LSP-3475 and 3574. Montenegro takes the original cues by Jerry Goldsmith, Robert Drasnin, Walter Scharf, Gerald Fried, Morton Stevens and Lalo Schiffrin and expands them into tunes which have little resemblance to their original soundtrack versions (which makes the "Original Soundtrack Affair" subtitle on the Razor & Tie issue a rather grandiose misnomer). Subtitle the albums "Dance with the Men from U.N.C.L.E." if you wish. They were smashes when originally released in 1965 and '66, and a few of the tunes are imminently danceable and great fun to listen to, as long as you can drive all memories of the original hard-driving, heavily percussive underscoring of the series from your head. (Goldsmith's first-season title theme was much more rhythmic and authoritative—think 5/4 timpani—than anything

used in later seasons and on these albums. However, part of his original theme's accompaniment became the album track "The Invaders.")

The liner notes on the RCA disc are rather useless, bearing little relevance to the music at hand; the Razor & Tie notes are slightly more apropos, but since these albums are so far removed from the real soundtrack music the lack of probing explorations

of the show's composers makes sense.



The RCA insert does have decent reprints of the original LP jackets. So, put on your herringbone jacket, pour a cool one, and enjoy! The Razor & Tie album includes only the U.N.C.L.E. theme, "The Invaders," "Wild Bike," "Illya," "Off and Running," "Boo-Bam-Boo, Baby," "Run Spy Run," "Solo on a Raft," "Jungle Beat," "There They Go," "Lament for a Trapped Spy," "The Man from T.H.R.U.S.H.," "Slink," "Solo Busanova," and "Dance of the Flaming Swords."

-Guy McKone

Batman Theme

and 19 Hefti Bat Songs ★★ 1/2

NEAL HEFTI

Razor & Tie RE 2153-2

20 tracks - 46:26

Neal Hefti is probably best known for the "other" definitive version of the *Batman* theme. This album is more like an "inspired by" compilation, as other than the title

track, "Batman Chase" and "The Batusi," the remainder of the material was not heard in the show at all. These include various themes written for characters and situations: "Evil Plot to Blow Up Batman," "Mr. Freeze," "King Tut's Tomb," and "Mother Gotham" (which bears a slight resemblance to *The Odd Couple* theme, which Hefti also wrote). The music is kind of a mixture of big band/jazz/swing, with occasional electric guitars and percussive elements. They don't really fit the tone of the series, and are a bit hard to sit through owing to the repetitiveness within the tracks themselves. Twelve of the tracks were previously issued on the *Neal Hefti* CD (BMG 3573-2-R), now out-of-print. It's a campy enough re-visit to the '60s, but until there's a real soundtrack album that captures the flavor of the TV show and includes Nelson Riddle's incidental material—not counting the inadequate one put out by Casablanca some years back—this partially suffices for now. Everyone who prefers Elfman's gothic version need not apply.

-Jack H. Lee

Lost Horizon ★★

BURT BACHARACH
& HAL DAVID (1973)
Razor & Tie RE 2152-2
12 tracks - 36:54

Let's get one thing straight right off the bat. I like Bacharach and David's score for *Lost Horizon*. I've always liked it. It's one of my guiltiest of guilty pleasures. There, I've said it and I'm glad.

Which brings us to the *Razor & Tie* reissue. I've been looking forward to this CD with some anticipation, so it pains me that it sucketh large. There are many reasons for this, but why don't we start with the worst: the notes.

Lisa Sutton wrote them. I truly hope they are the last notes she ever writes. Not only are they condescending, nega-



tive, unfunny (while attempting to be funny), and horribly written, they are also inaccurate. Why write notes that basically say the CD that someone just shelled out money for is a total dog? She disses the tunes, the film, the sets and everything else she can. She also says that one of the major reasons for the failure of the film was that Peter Finch, Liv Ullman and Olivia Hussey "didn't possess the vocal prowess to elevate the music above the level of kitsch." She's correct about this, but not in the smartass way she thinks. Because guess what? They are all dubbed. Finch by Jerry Hutman, Ullman by Diana Lee, and Hussey by Andrea Willis. There are so many interesting things she could have talked about, like how the film's disastrous reception ultimately broke up one of the most successful songwriting partnerships in the history of pop music; how Bacharach went into a tailspin from which he did not fully recover until he wrote the theme from *Arthur* eight years later; how it practically ended the career of Ross Hunter (the producer) and Charles Jarrott (the director); how, despite the box-office death of the film, the score produced two best-selling songs—"Living Together, Growing Together" (sung by The Fifth Dimension, charted #32) and *Lost Horizon* (sung by Shawn Phillips, charted #63). But alas, none of that is to be found in Ms. Sutton's "notes."

Wherever one lays the blame for the film (I lay it firmly at the feet of Ross Hunter and Charles Jarrott—the film really is elephantine and terrible), it simply can't be put on Bacharach, whose "tunes" are



infectious and melodic as ever. His orchestrations (done with the great Shuken and Hayes) are wonderful and lush, but still manage to retain the "Bacharach sound."

Which brings us to the disc itself. Unless my ears deceive me, the CD was mastered from an LP. Tell-tale faint clicks and pops, and the fact that every single track fades out abruptly (this does not happen on the original LP), the sound of inner-groove distortion... well, you get the idea. Besides, Arista (who owns the Bell catalog) has always maintained that the master tapes have been lost. The sound isn't bad, but a little "truth in advertising" might have been nice.

-Hymie Schnitzerman

(Shortly after this review was written, *Razor & Tie* reissued their *Lost Horizon* CD with new, more detailed liner notes—LK)



Sick: The Life and Death of Bob Flanagan, Supermasochist ★★

BLAKE LEYH
& BOB FLANAGAN
Razor & Tie RT 2833-2
19 tracks - 41:56

Finally, a soundtrack album that doesn't feature any gangsta rap but is still worthy of a Parental Advisory sticker.

If the title of this CD isn't entirely self-explanatory, I'm afraid there's little I can do in this family-oriented publication to explain it. It's a mix of a lengthy monologue by Mr. Flanagan, who has spent the majority of his life dealing with a deadly disease by diving heavily into the joyous discipline of masochism. I guess he's dealing with life's ironies with humor and pluck, but the laughs goaded out of his audience often have little relationship to his material per se: it's more like they're laughing out of nervousness and inability to deal with the subject matter. The album features background music and several cuts of a score for this semidocumentary done by Blake Leyh. It showcases the current fascination with cartoon music of the '30s that often shows up in ska bands like The Squirrel Nut Zippers, plus other standard riffs of deliberately psychotic "funny" music like circus calliope styles, and ominous, heavenly choir stuff for a fake autopsy sequence, mostly done with samples and synthesizers. Flanagan also regales the listener plenty of songs, including a lengthy masochistic takeoff of "Supercalafrajisticexpialadocious"... I hope I spelled that correctly. While what Flanagan does to himself is certainly masochistic, what he does to the listener is more along the lines of sadism. Nevertheless, the film from which this was derived, directed by Kirby Dick, won the Special Jury Prize at the Sundance Film Festival, the people who thought *The Sunshine Grill* was a great movie.

-J.B.

Also new from *Razor & Tie* is a CD of *The Producers*, John Morris's score plus dialogue to the classic Mel Brooks film. We'll review this in an upcoming issue of *Film Score Monthly*, and also present new interviews by Jeffrey Howard with Morris and Brooks.

The Man Who Wrote the Bat

AN INTERVIEW WITH JAZZ MUSICIAN AND FILM COMPOSER NEAL HEFTI—HE DID MORE THAN THAT CAMPY '60S TV SHOW

Na-na-na-na-na-na-na-naaa—Batmaaan!" How many times have we heard that familiar theme? Even the recent big-screen adventures of the Caped Crusader cannot blot out our memories of that famous TV show, and its simple but distinctive theme song. That catchy jingle (as well as the equally memorable theme music for *Felix and Oscar*, *The Odd Couple*) was composed by veteran musician Neal Hefti. Neal Hefti was born in Hastings, Nebraska, on October 29, 1922. While still in high school, he wrote arrangements for Nat Towles's band. In the 1940s, he worked with a number of bands and jazz musicians, including Charlie Parker, played trumpet for Charlie Barnet, and became a distinctive arranger with Woody Herman. In the latter part of the '40s, Hefti started to concentrate on composition, and recorded under his own name. He also had a touring band for a couple of years in the early 1950s.

In 1957, Hefti became involved in composing scores for a variety of film and television, including *Batman* (1966) and *The Green Hornet* (1967). He is best known for his popular themes for the aforementioned *Batman* TV show and for *The Odd Couple* (movie and TV series), as well as for his earlier jazz work with Count Basie and others. (Some of the music from his album *Hefti in Gotham City* was even used on TV horror host Bob Wilkins's popular "Creature Feature" show on KTVU, Channel 2 in Oakland, California, during the '70s.)

Paul M. Riordan: *I understand that you took up the trumpet at age 11. Had you been interested in music before that? What appealed to you about the trumpet?*

Neal Hefti: I took up trumpet at age

9, really. I received it one Christmas morning, and I was about 9 years of age. We had a family band—my older brothers played saxophone and clarinets, my mother played piano, and once in a while, my father sang, and they needed a trumpet for the family band. So, I didn't pick it out; it was assigned to me.

PR: *You started out writing arrangements for bands in high school, didn't you? And didn't you also try to join Woody*



Neal Hefti with Frances Wayne

Herman's band at that time?

NH: Yes, I did start writing arrangements in high school, but I didn't try out for Woody Herman's band at that time. I grew up in Omaha, Nebraska, and I joined Woody Herman's band about three or four years later. Actually, I didn't try out; they hired me away from another band. I was playing for Horace Heidt in Los Angeles, and Woody Herman needed a trumpet player, because his regular trumpet player, that I replaced, was being drafted into the Army.

PR: *During the 1950s, you also worked for Count Basie. How did that come about, and at what point did you form your own band?*

NH: During the '50s, I had a band of my own, and Count Basie had a sextet. He had a job with a big band to go into the Birdland night club in New York City, and he didn't have a library (of music), so he borrowed some of my tunes that I was playing with my own band, and that's how my association with him got started.

PR: *The first film that you worked on as a composer (with Otis Blackwell) was 1957's Jamboree (produced by Max J. Rosenberg and Milton Subotsky, of Amicus Films fame). How did you become involved in that project?*

NH: *Jamboree* was mostly a conducting job. What they did there was it was a motion picture made of pop records of the time, and all I would do would bridge one record to the next, with music from the previous record into the future record. So,

they were just called bridges; it wasn't original music, but I did conduct it.

PR: *What was it like trying to compose a film score for the first time?*

NH: Composing a score for the first time was for *Sex and the Single Girl* (1964) at Warner Bros., and the hardest part about that was learning all the technicalities of film scoring, with "click tracks" and "streamers" and things of this nature, but I had an excellent group of teachers from the Warner Bros. music department.

PR: Starting in 1964, you composed several film scores for the same director, Richard Quine, on *Sex and the Single Girl*, *How to Murder Your Wife* (1965) and *Synanon* (1965). The latter film was a drama, but the first two were comedies; what sort of approach did you take to handle these disparate types of films?

NH: Yes, the first two were comedies and the second was more like a documentary. The only way you come up with these different approaches is you just take a look at the film. The film dictates the approach, and if there's any approach that's different than the obvious image that one sees on the screen, the director might give you an idea. If he wants you to play counterpoint—for instance, play a love song during a particular violent scene—sometimes a director might want you to do that.

PR: Your next film, *Harlow* (1965), was a biography of the famous actress. When you set about composing a film score, do you view a rough cut of the film, or are you actually brought in before this point?

NH: Now, *Harlow*—no, I did not see a rough cut of the film beforehand; I recorded this music as they filmed it, because they had to get the film out in a hurry, as there was another *Harlow* film being shot, with Carol Lynley. So, as they would film two or three reels, I would see those two or three reels, and go in and write music to it. Then, they would dub it into the film, so by the time they finished the twelfth reel of the film, they had their film all dubbed—and dubbed means mixed with all the dialogue, the music and things of that nature. So, there was very little post-production work to do on *Harlow*, because they were doing it as they shot it—it was a very costly way to do it—but they had to do it that way to beat the other *Harlow* out.

PR: You were back to scoring a comedy, *Boeing Boeing*, in 1965, and also *Lord Love a Duck* (1966). During that same period, you also scored a western, *Duel at Diablo* (1966). Any particular memories of these productions?

NH: Well, *Boeing Boeing* was with Paramount; *Lord Love a Duck* and *Duel at Diablo* were with the same studio that I did *How to Murder Your Wife*, which was United Artists. Although *Lord Love a Duck* was a UA picture, I also used the Paramount music department to do it. I would say that those were routine scores, routine pictures, except that *Duel at Diablo* was the first and only western that I wrote the music for. I did go to Kanab, Utah, to watch them film on location, and so I got an idea of what the film was like before I started writing the music. That was a very fun trip.

PR: In 1967, you were back working for Richard Quine again, on *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad*. You worked with this director again in 1970, on *Elmore Leonard's The Moonshine War*. Did you have a particularly enjoyable relationship working with him?

NH: *Oh Dad, Poor Dad* and *Moonshine War*, yes, that was about the fifth or sixth project I did for Richard Quine—he also

did *Sex and the Single Girl*—so I did quite a few with him. He did *Sex and the Single Girl*, *How to Murder Your Wife*, *Oh Dad, Poor Dad*, *Moonshine War*—and I also did with him a pilot for a TV series that didn't go on the air, called *Catch 22*. So yes, this was just more of the same very good relationship that I had with Richard Quine. He's the first man that brought me into the motion picture world, and when I did *Sex and the Single Girl*, he was so pleased with it that he gave me these other pictures that he had coming up. That's when my family moved from Connecticut to Los Angeles.

PR: You also scored several comedies for director Gene Saks, *Barefoot in the Park* (1967). The *Last of the Red Hot Lovers* (1972) and *The Odd Couple* (1968). How did you become involved in these projects?

NH: *Barefoot in the Park*, *Last of the Red Hot Lovers* and *The Odd Couple*—yes, that was Gene Saks, that was also Paramount, and they were all Neil Simon's, and so I got involved with the Neil Simon-Paramount-Gene Saks trinity, let's say, with *Barefoot in the Park*—and it was such a very good selling picture that they had me do *Odd Couple* and *Last of the Red Hot Lovers*. My association with Paramount started with *Sex and the Single Girl*. Although it was a Warner Bros. picture, they shot the film at Paramount, although we recorded the score at Warner Bros. *How to Murder Your Wife* they shot at Paramount, and we recorded it with the Paramount music department. Because it was United Artists, and an independent motion picture company, they didn't have a studio of their own, so of everything that I did, let's say, probably 90% was done at or for Paramount.

PR: Any particular memories about *P.J.* (1968) or *Elaine May's A New Leaf* (1971)?

NH: The same thing goes with *A New Leaf*. I really had nothing to do with that—they just needed some extra music, and their regular composer had already left and gone on to another assignment—I think it was Johnny Mandel—and they needed some extra music, and they just

Jamboree
was mostly
a conducting
job...
bridge one
pop record to
the next

A HEFTI FILMOGRAPHY

Motion Pictures Scored by Neal

YEAR	TITLE	STUDIO
1957	<i>Jamboree</i> (aka <i>Disc Jockey Jamboree</i>)	Warner Bros.
1964	<i>Sex and the Single Girl</i>	Warner Bros.
1965	<i>How to Murder Your Wife</i>	United Artists
	<i>Synanon</i> (aka <i>Get Off My Back</i>)	Columbia
	<i>Harlow</i> (Carroll Baker version)	Paramount
	<i>Boeing Boeing</i>	Paramount
1966	<i>Duel at Diablo</i>	United Artists
	<i>Lord Love a Duck</i>	United Artists
1967	<i>Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad</i>	Paramount
	<i>Barefoot in the Park</i>	Paramount
1968	<i>P.J.</i> (aka <i>New Face in Hell</i>)	Universal
	<i>The Odd Couple</i>	Paramount
1970	<i>The Moonshine War</i>	
1971	<i>A New Leaf</i>	Paramount
1972	<i>Last of the Red Hot Lovers</i>	Paramount
1973	<i>The 500-Pound Jerk</i>	TV-movie
1975	<i>Conspiracy of Terror</i>	TV-movie
1976	<i>Won Ton Ton, the Dog Who Saved Hollywood</i>	Paramount

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Two new releases mine the batcave again

The Batman Trilogy ★★

DANNY ELFMAN,
NEAL HEFTI,
ELLIOT GOLDENTHAL
Varèse Sarabande VSD-5766
22 tracks - 47:58

The great resources of the Royal Scottish National Orchestra and Chorus are put to work re-recording a great deal of previously available music from the *Batman* films in an attempt to settle the question that has haunted film score fans since 1989: which one of these scores is the most overbearing? For me, it's Elfman's *Batman Returns*, with a ponderous *Edward Scissorhands*-in-hell approach to Tim Burton's celebration of doom-and-gloom excess. While *Batman Returns* is the least commercialized and most artist-friendly of all the *Batman* films, the result is just as bad a time as Joel Schumacher's *Batman Forever*, albeit with at least one dynamite character in Michelle Pfeiffer's Catwoman. Likewise, Elfman's silky, yowling Catwoman transformation music is the highlight of a score that is often a too-literal accompaniment to Tim Burton's over-art-directed comic-book world. For all its bang-pow formulas, the original 1989 *Batman* (with its blessedly streamlined single-villain plotline) is the most entertaining of the series, and Elfman's original score has the most punch, laying down the Wagnerian heaviness that has clung like a dark cowl over almost every comic-book adaptation since.

It's no secret that Elfman's early scores were often loving



homages to Bernard Herrmann, and with Joel McNeely at the podium the Herrmann sensibilities really get pushed to the forefront, particularly on the first *Batman* score, which gets a huge sound and enough cymbal crashing to make it a companion piece to Herrmann's *Journey to the Center of the Earth*. The same largesse applied to Elliot Goldenthal's nimble, frenetic *Batman Forever* winds up sounding a little too heavy. The coolest thing on the album is David Slonaker's witty arrangement of Neal (not Neil, as it's spelled on the album cover) Hefti's original *Batman* television theme... it's Adam West meets Michael Keaton as Hefti's swinging '60s licks get the full-scale Gothic treatment, with the sung "Batman" lyrics taken up by brass, and low strings sawing away at the electric guitar motif, plus all the "Bam!" "Pow!" attacks delivered by a huge brass section.

As a final piece of trivia, this Varèse album actually went out with two different covers and packages (see above): the first had Matthew Peak artwork, and the second had a more eye-catching, albeit silly, cartoon graphic. Reportedly the Peak artwork, found on early review copies, was rejected as too uncommercial by Varèse's distributor (MCA/Universal). It is by far the rarer of the two versions.

Batmania: Songs Inspired by the Batman TV Series ★★
NEAL HEFTI & VARIOUS
Varèse Sarabande VSD-5821
15 tracks - 39:39

Mania is the word for this collection of, er... let's call them "performances" inspired by one of the great short



burnout phenomena in modern popular culture, the year-long "Bat-craze" of 1966. 20th Century Fox wisely managed to produce a feature film based on their twice-a-week comic-book show the same year it debuted—take that, *Star Trek*. By 1967 the show's popularity had been all but extinguished, but the stench of attempts to make its cast members into recording stars remained.

Neal Hefti's indelible *Batman* theme was the best musical artifact of the series, although the hit single produced by Neely Plumb devalues the piece's energy with the usual '60s pop improvisations, including a Hammond organ line. Adam West lent his hysterically serious voice-overs to no less than three songs on this album, two for a 1976 novelty album done by Tony Macaulay and Roger Greenaway (the latter song, "Batman and Robin," sounds like Batman and Robin meet the Spanish Inquisition), for which West did pretty much the same schtick he did for the series. For 1966's "Miranda," however, West actually belts out a real love-song as the Caped Crusader, promising to remove his cowl (yikes!) for the fair maiden in question.

Emerging in second place in the race for most Golden Throat-style releases is Burgess Meredith, who narrates "The Capture" and "The Escape" as the Penguin. These pieces are virtually interchangeable, with a mock-villainous underscoring accompanying the Foul Fiend's teeth-gritting descriptions of his own evil plans. Real songs inspired by the Batcraze include

LaVern Baker's "Batman to the Rescue" (which sounds like early Otis Redding), the self-explanatory "Batman a Go Go" by the Combo Kings, Peggy Lee's strangely somnolent ode to superheroes "That Man," and Jan and Dean's falsetto salute to the Joker, which is about as appealing as any of the other surfer rock genuflections to American muscle cars. There's a modern, hard-rock take on Hefti's *Batman* theme done by Davie Allan & The Arrows, and the Gothic take on Hefti's theme done by Joel McNeely and the Royal Scottish National Orchestra (also available on the *Batman Trilogy* album). Oddly, one of the most astute songs is done by comedian/impressionist Frank Gorshin, doing his Riddler routine in a song written by Mel Tormé. Gorshin (who punctuates this novelty item with his trademark machine-gun Riddler giggle) actually has a pretty good singing voice. Another highlight is trumpeter Al Hirt's rendition of the Hefti theme, which has a tougher, more authentic sound



than Hefti's 45 single.

If you actually remember these tunes from your youth, you may find this a great nostalgia ride, and it's certainly fun having the character voices of West, Meredith and Gorshin on a CD. But the novelty value of most of these recordings will wear off after about ten seconds of play.

—Jeff Bond

See "Sharp as a Razor & Tie" on pg. 40 for another Bat review

took a piece of *Oh Dad, Poor Dad* and put it in there. I actually did not meet Elaine May, or see or have anything to do with the thought process of that picture. They just needed a piece of music, and Paramount could use any piece of music that I wrote for them for any other Paramount production without asking me. So, in other words, what I write for them belongs to them—now, they have to pay me for it—but they don't have to ask me for it to be used. So, I found out way after they used it, when Bill Stinson at Paramount said that they had used it, and so that's that.

P.J. (a private-eye thriller) is the one and only picture that I did at Universal, and there were no problems with that. That was just a routine score.

PR: The last film that you scored was *Won Ton Ton, the Dog Who Saved Hollywood*, in 1976.

NH: *Won Ton Ton*, yes, that was the last picture that I did. That was also at

Paramount; a very, very big budget picture, with a huge orchestra and just a lot of ex-movie stars in cameo parts. It was a very good picture.

PR: Had you decided, at that point, that you were tired of working on film scores?

NH: No, I didn't get tired of working on film scores. The family was going to move back East, and I was going to continue it from there, and when we went back East, things just sort of went in a different way, and I just never got back to doing film scores. So, that was that.

PR: You did a couple of albums with Frank Sinatra.

What was that like?

NH: Yes, I did two, actually, and they were sort of routine for Sinatra albums, y'know, so like if anyone is listening they might think that Sinatra is routine. Well, he isn't, and I am not, either, and neither is the record business or the film business or anything, but they're (the albums) routine within the confines of that. So, I

would say that with that, if you took the people who were writing for Sinatra at the time besides myself, like Gordon Jenkins, Don Costa, Quincy Jones, Nelson Riddle, Billy May—if we all went to a cocktail party—we would say it was a routine album that we all did. Now, if anyone was listening, they'd think wow, this is something else—but it really isn't.

PR: How did you come up with the *Batman TV show* theme? You later did an album called *Hefti in Gotham City*, didn't you?

NH: Yes, *Batman and Hefti in Gotham City*. All I did for the *Batman TV show* was the theme. It took me a lot of torn-up paper to finally come up with that simple little theme, but they finally used it, and it became a very big hit—not only as a piece of music, but as a phonograph record, etc.—and it's still being used in pictures, like it was just recently used in *Wayne's World*. So, it gets a lot of usage. It was one of the most successful pieces I ever wrote, as far as having international appeal and a lot of uses, but it took me a long time to write it.

FSM

Working
with Sinatra
was routine—
if anything
about this
business is
"routine"

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SCORE *continued from page 38*

Barry homage if there ever was one. Other examples of main titles righteousness available are *The Carey Treatment* (a James Coburn mystery/thriller), *Soldier Blue* (the world's most horrifically violent western), and *Zeppelin*, which has an effective and wonderfully simple World War I adventure theme. As it should be there is a lot of fine jazz in this anthology, some of it being covers of classic stuff written by other jazz mavens: "Birth of the Budd," "Girl Talk" (Neal Hefti's gift of mellow and cool to anyone with ears), "Barquinno" and "So Nice" (both standards of the '60s vaccine that saved American jazz from death by implosion—the bossa nova), and "Lust," Budd's slick "tip of the hat" to Hefti. There are several tracks that, while not penned for the screen, share distinct film or TV score qualities which obviously should be susceptible to detection and enjoyment by most readers of this worthy rag: "Whizz Ball," "In My Hole," "Too Much Attention," "Lead On," "Plaything" (my favorite) and at least three others. And there is more, including "Aranjuez Mon Amour," Budd's arrangement of the musical inspiration for director Mario Bava's Gothic surrealist masterpiece *Lisa and the Devil* (just out on video), and "Hurry to Me," the much-admired song Morricone wrote for *A Fistful of Dynamite* but which Sergio Leone ultimately rejected for that film.

-John Bender

**Ennio Morricone Singles Collection
Volume Two ★★★★★**

ENNIO MORRICONE

DRG 32921

Disc One: 22 tracks - 76:46

Disc Two: 25 tracks - 72:02

When DRG announced that they were going to be releasing barrels full of glorious Italian film music, I was ecstatic. So far their Classic Italian Soundtracks project is a triumph; everything has been top-notch—sound quality, packaging (usually lots of color artwork and liner notes) and, most importantly, the music. All of DRG's selections have showcased excellent, and occasionally extremely rare, film music, and this current 2CD release is no exception, a collection of almost 50 themes by the virile Minotaur of film music. The collection may be a bit

more comfortable for the listener who is still getting acclimated to Morricone's overwhelming versatility and audacity.

Unlike DRG's previous *E.M. Anthology* and *Main Titles* this set features at least two tracks from just about every score represented, and this is due to the nature of the old vinyl 45 and EP format: two tracks on a single, four to six for an EP. This slightly extended access to the music for each film listed can facilitate a fresh listener's comprehension of Ennio's truly unique musical articulation. The set has many of the composer's more warm and beautiful efforts, inviting and attractive themes from such films as *Love Circle*, *Force G*, *A Funny Thing*, *Divine Nymph* (an unusual 39 second cue!), *La Grande Bourgeoise*, *Stay as You Are*, *La Dame Aux Camelias*.

There are also prime examples of Morricone's trademark eclecticism: some are sensual, *She and He*, some acerbic, *Investigation of a Citizen Above Suspicion*, and some range from the mysterious, *The Most Beautiful Wife*, to the eerie, *The Bird with the Crystal Plumage*, to the bizarre, *Four Flies on Grey Velvet*. If you have been exclusively collecting the work of American artists and you are in the mood for something different and exciting, then by all means start to rock your world with this release. If you were to purchase all three of DRG's 2CD Morricone collections, 6 discs, you would have at hand 132 tracks—that's good! Between the first two releases, the *Anthology* and the *Main Titles*, there are 20 redundancies, and in terms of simple economics (the only kind I have a snowball's chance in hell of understanding) this strikes the value of one whole disc. You pay for four but really you only get three CDs worth of music—that's bad. As a devotee of Italian film music I have hundreds of soundtracks, and I probably have accumulated 98% of Morricone on CD, and although I am proud of this (it wasn't easy or cheap!) I know for a fact that I am not alone, not by a long shot! With the exception of just under a dozen tracks I already have everything, in digital, that's on all six of these discs. And so: Should a label, such as DRG, trouble itself to maintain any sort of awareness at all of the loyal collector and his or her special needs? Would it make any difference to the more casual buyers if the DRG collections featured more digital and/or total inedita?

-John Bender

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Michael K. Schramm (608 Regalwood Drive, Desoto TX 75115; ph: 972-223-5969; mschramm@tlw.nrcs.usda.gov) has CDs for sale. All are in mint condition and the price is \$7.50 each + \$1.50 postage for first CD, \$0.25 for each additional. By Goldsmith: *Islands in the Stream*, *Legend* (Silva), *Poltergeist II*, *Star Trek V*, *Herrmann: Battle of Neretva*, *North by Northwest* (Varese), *Classic Fantasy Film Scores* (Cloud Nine); Horner: *Field of Dreams*, *Star Trek II*; Jarre: *The Professionals*, *Maurice Jarre at Abbey Road*; Also: *Star Trek: TNG* (Encounter at Farpoint), *Ennio Morricone/Dario Argento Trilogy*, *Shawshank Redemption*, *Hunt for Red October*, *Alexander Nevsky*, *Film Music of Dimitri Tiomkin*, *Touch of Evil*, *The War Lord*, *King of Kings*.

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Volume One, 1993-96

Issues are 24 pp. unless noted. Most 1993 editions are now xeroxes only

- #30/31, February/March 1993**, 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs, 1992 in review.
- #32, April 1993**, 16 pp. Temp-tracking *Matinee*, SPFM 1993 Conference Report, angry *Star Trek* music editorial.
- #33, May 1993**, 12 pp. Book reviews, articles on classical/film connection.
- #34, June 1993**, 16 pp. Goldsmith SPFM award dinner report, orchestrators & what they do, *Lost in Space*, recycled Herrmann; review spotlights on Christopher Young, Pinocchio, Bruce Lee film scores.
- #35, July 1993**, 16 pp. Tribute to David Kraft, John Beal Part 1, scores vs. songs, Herrmann Christmas operas, Film Composers Dictionary.
- #36/37, August/September 1993**, 40 pp. Elmer Bernstein, Bob Townson (Varèse), Richard Kraft and Nick Redman Part 1, John Beal Part 2, reviews of CAM CDs, collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.
- #38, October 1993**, 16 pp. John Debney (*seaQuest DSV*), Richard Kraft and Nick Redman Part 2.
- #39, Nov. 1993**, 16 pp. Richard Kraft and Nick Redman Part 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* review spotlights.
- #40, Dec. 1993**, 16 pp. Richard Kraft and Nick Redman Part 4, Re-recording *The Magnificent Seven* for Koch.
- #41/42/43, January/Feb./ March 1994**, 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro and Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby, *Star Wars* trivia/cue sheets, sexy album covers; music for westerns overview, 1993 in review.
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- #49, September 1994** Hans Zimmer (*The Lion King*), Shirley Walker, Laurence Rosenthal on the Vineyard; Hans Salter in memoriam; classical music in films; John Williams in concert. Recordman at the flea market.
- #50, October 1994** Alan Silvestri (*Forrest Gump*), Mark Isham; sex and soundtrack sales, Lalo Schiffrin in concert, Ennio Morricone Beat CDs; that wacky Internet, Recordman on liner notes.
- #51, November 1994** Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Hermit*, *Star Trek* promos.
- #52, December 1994** Eric Serra, Marc Shaiman Part 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Part 1, *StarGate* liner notes, Shostakoviches Anonymous.
- #53/54, January/February 1995** Marc Shaiman Part 2, Dennis McCarthy (*Star Trek*), Sergio Bassetti, Jean-Claude Petit and Armando Trovatioli in Valencia, Music and the Academy Awards Part 1, rumored LPs, quadraphonic LPs.
- #55/56, March/April 1995** Basil Poledouris (*The Jungle Book*), Alan Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar and Music Part 2, Recordman's Diary, SPFM Conference Report Part 2.
- #57, May 1995** Jerry Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, 1994 Readers Poll, *Star Trek* overview.
- #58, June 1995** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Part 1.
- #59/60, July/Aug. 1995**, 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Part 2, film music in concert pro and con.
- #61, September 1995** Elliot Goldenthal (*Batman Forever*), Michael Kamen Part 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.
- #62, October 1995** Danny Elfman Part 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande),

Top Ten Most Influential Scores.

Goldsmith documentary reviewed.

- #63, November 1995** James Bond Special Issue! John Barry and James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Part 3, Davy Crockett LPs.
- #64, December 1995** Danny Elfman Part 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Michael Kamen Part 3, re-recording *House of Frankenstein*.
- #65/66/67, January/February/March 1996**, 48 pp. Thomas Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers, Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Deleue, Takemitsu, "The Hollywood Sound").
- #68, April 1996** David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.
- #69, May 1996** Music in *Plan 9 from Outer Space*, John Walsh's funny movie music glossary, Herrmann and Rózsa radio programs, Irwin Allen box set review, John Bender's "Into the Dark Pool" column.
- #70, June 1996** Mark Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.
- #71, July 1996** David Arnold

(*Independence Day*), Michel Colombier, Recordman Goes to Congress, Jeff Bond's summer movie column.

- #72, August 1996** Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.
- #73, September 1996** Recordman on War Film Soundtracks Part 1, Interview, David Schecter, Monstrous Movie Music, Akira Ifukube CDs Part 2, Miles Goodman obituary.
- #74, October 1996** Action Scores in the '90s (big intelligent article): Cinemusic '96 report (John Barry, Zhou Jiping), Vic Muzzy interviewed.
- #75, November 1996** John Barry Cinemusic Interview (very big): Recordman on War Film Soundtracks Part 2, Jeff Bond's review column.
- #76, December 1996** Interviews: Randy Edelman, John Barry part 2, Ry Cooder (*Last Man Standing*), Andy Dursin's laserdisc column, Lukas's review column.

Volume Two, 1997

New color cover format! Issues 32-48 pp.

- Vol. 2, No. 1, Jan./Feb. 1997** First in new format! *Star Wars* issue: John Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also Jeff Bond's review column.
- Vol. 2, No. 2, Mar./Apr. 1997** Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia;

Readers Poll 1996 and Andy's picks, Into the Dark Pool Part 2 by John Bender.

- Vol. 2, No. 3, May 1997** Michael Fine: Re-recording Miklós Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's and Jeff Bond's review columns.
- Vol. 2, No. 4, June 1997** Danny Elfman (*Men in Black*), Promos Part 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs; obituary: Brian May, *The Fifth Element* reviewed.
- Vol. 2, No. 5, July 1997** Elliot Goldenthal (*Batman & Robin*), Mark Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Lost World*.
- Vol. 2, No. 6, August 1997** Lalo Schiffrin (*Money Talks*), John Powell (*Face/Off*), Marc Shaiman (*George of the Jungle*), remembering Tony Thomas; Jeff Bond summer movie report, TV sweeps.
- Vol. 2, No. 7, September 1997** Hans Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*), Andy Dursin Laserphile, John Bender: Film Music as Fine Art, Recordman.
- Vol. 2, No. 8, October 1997** Basil Poledouris (*Starship Troopers*), Howard Shore (*Cop Land*, *The Game*), Hans Zimmer vs. FSM Part 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

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SOUNDTRACKS—AND THIS MAGAZINE

Okay, you've gone to the movies, you've rented the videos, and you've bought the CDs. So what do you make of it, doctor? How do you really feel about the work of the past twelve months? Your picks are needed!

Best of 1997 Awards



1) Best New Score

Pick the five best scores to new 1997 movies, numbered 1-5 (we weight the votes). Do not pick more than five; non-1997 movies will be ignored.

2) Oscar Guesses

Pick the score you think will win the Oscar for Best Dramatic Score, and the score you think will win the Oscar for Best Comedy or Musical Score. These are not necessarily the "best" efforts, but the ones you think will win.

3) Best Composers

Not the best of all time, but the ones who had the best output in 1997. Pick three, rank them.

4) Best Unreleased Score (1997 only)

Many more scores were heard in theaters than will be heard on your home stereo. Pick one.

5) Best Record Label (1997 only)

There have been exciting developments from labels large and small. Pick one.

6) Best New Album of Older Score

We're talking about reissues here. Pick five, and rank. Can be original recording or re-recording.

7) Best New Compilation

Either original tracks or newly recorded. Pick three.

Hall of Shame Awards

Pick as many as you want for these, although 1-3 each is sufficient. Your criteria is your own:

8) Worst New Score

9) Worst Composer (1997 only)

10) Worst Record Label (1997 only)

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Tell us what you love (and hate) about this magazine. Don't be shy.

11) Best FSM article/interview/feature(s)

12) Worst FSM article/interview/feature(s)

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Optional Comments

14) Creative Section

Feel free to make up your own categories and mention whatever you'd like (faves, peeves, trends, etc.), but keep it concise.

Send your lists to:

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Selections will be accepted between January 1 and 31, 1998. As the [late] honorable Mayor Daly of Chicago was heard to say, vote early, and often. **FSM**

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